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DECEMBER 1941

filmindia

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Editor: BABURAO

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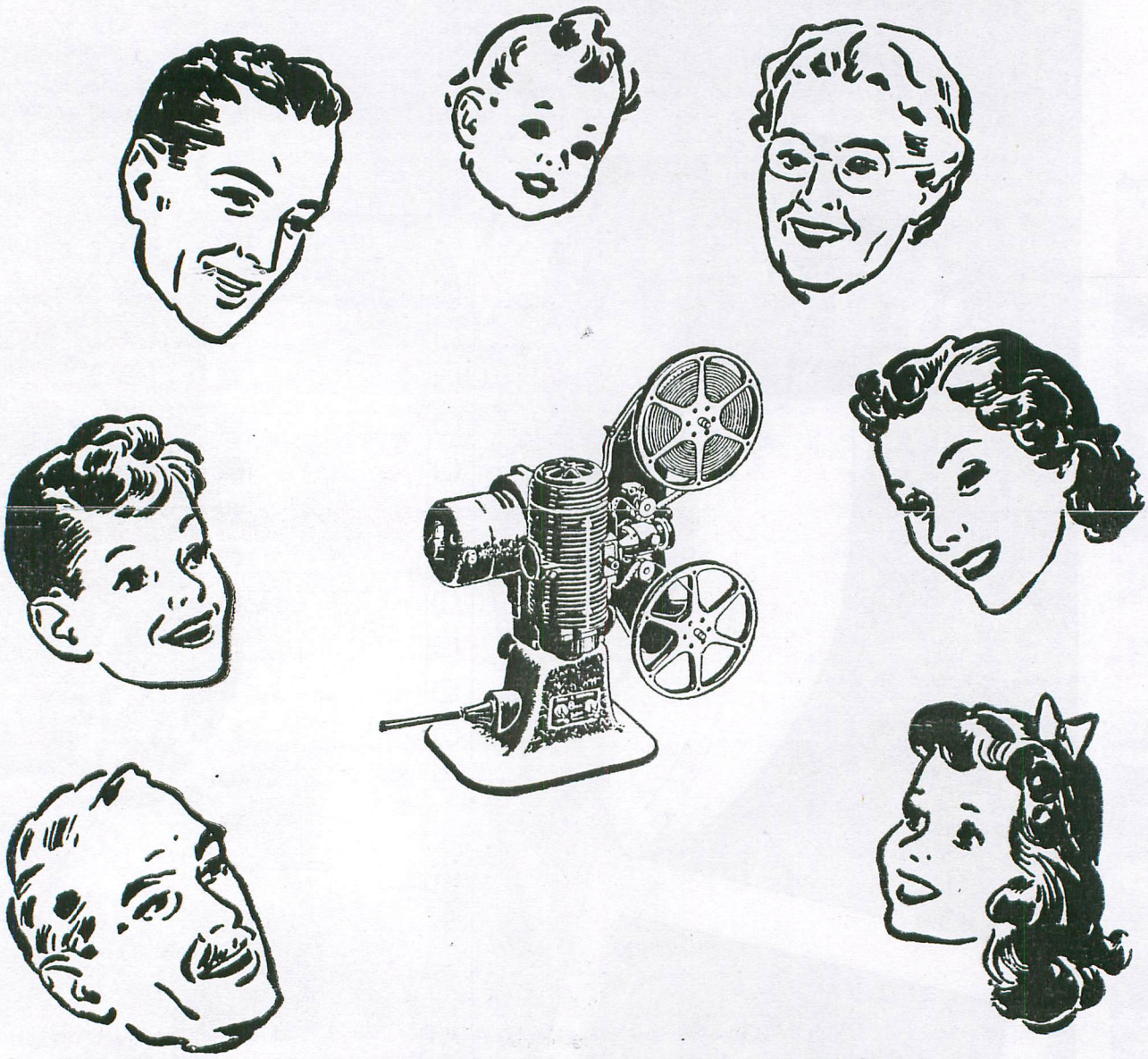

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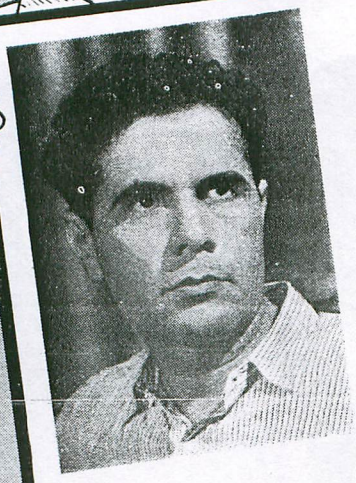

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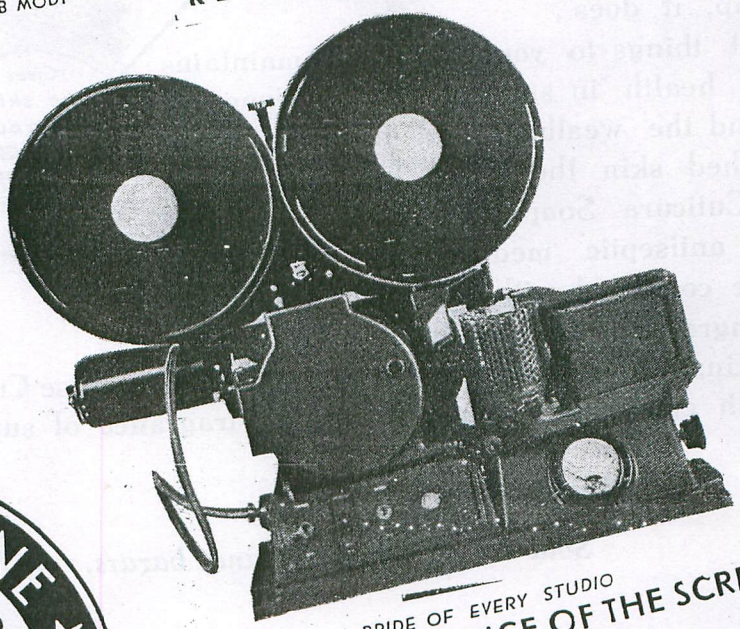

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5

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PREPARATIONS

VOL. 7 NO. 11
DECEMBER 1941

On The Cover
KHURSHEED
Ranjit Star.

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filmindia

Proprietors:—FILMINDIA PUBLICATIONS, Ltd.
Sir Phirozshah Mehta Road, Fort, Bombay

Editor: BABURAO PATEL

Just Two Thoughts

All is not well with the Indian film industry, though we find several producers making huge profits every year.

Though more people, than ever before, see our pictures nowadays and thus lend definite encouragement to our film industry, our producers somehow do not seem to have realized their social responsibility towards the masses in the country.

The story content of our recent productions has definitely deteriorated and we have a lot of obscurantism in the themes broadcast on the screen.

Seeing the number of mythological and costume pictures coming frequently on the screen, it seems that the present is hitched on to the ancient and mediaevial times and people are expected to live on the now obsolete pattern of the heroes of olden times.

This is, to say the least, retrogressive. Only a few pictures in recent memory like: "Admi", "Padosi" and "Naya Sansar" made some attempt to give a progressive vision of modern life.

We want more pictures of this type for the regeneration of society if our country is ever to compete with the other parts of the world and find its national conscience.

Another aspect of our present day production that glares in the face is the scarcity of new faces.

For years now, we have been having the same old artistes—male and female—appearing on the screen in turn and making as many possible faces with their original ones.

In the Ranjit pictures, most of which are social, the same batch of faces keeps on giving new permutations and combinations month after month till the individuality of every artiste is entirely dissipated in the bewildering maze of several pictures.

We are now tired of all these old faces and tired of seeing them doing the same old tricks for the last six years or more.

It is up to the producers, who take all the profits of the industry, to give us some new faces —new faces which can give us new thrills and new emotions.

Yes, please, let us have better stories and other artistes for 1942.

London sets the fashion!

IT'S THE NEWEST...

IT'S ROMANTIC...

Spitfire

THE LATEST LIPSTICK

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Yes! London's women have time to make-up . . . remain smart and attractive . . . and create a new shade of lipstick. It is a daring, sparkling red for vivacious and captivating personalities. An exotic shade to flatter your new ensemble whether blue, black, green or grey. For soft dewy lips that invite romance . . . Spitfire . . . the gayest, most audacious wartime lipstick shade. There are shades of "Dream Girl" Lipstick for every occasion: Guards Red, Paprika, Heather, Khaki, Pastel Pink. Obtainable at all good Stores, Chemists and Beauty Parlours. *(Handy Size only)*

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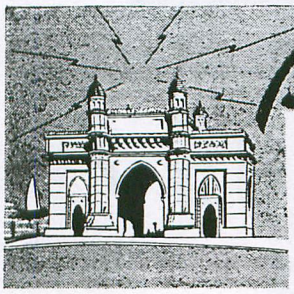


Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

A GENTLEMAN ACTOR?

The latest threat of body violence which Editor Baburao Patel has received is from Film Actor Arun Kumar now working in the Ranjit Film Co.

Reviewing "Kanchan" in which Film Actor Arun worked, Baburao Patel wrote: "Arun, as 'Kishore' can hardly be called a screen actor from what we saw of him in 'Kanchan'. He is clumsy most of the time and his gait is hardly suitable for a hero. He seems to have been taken for his slender figure and long nose. And that is hardly enough equipment for a hero."

Film Actor Arun Kumar seems to have been annoyed at this truthful appreciation of his performance and is reported to have said "Tell, Baburao Patel, I am after all a Sikh and I shall break every bone in his body if he keeps on writing like this."

When reported Baburao Patel said: "He is a kid. Let him put his own bones in order and move them a bit when asked to. Instead of wasting energy in improving me, why not improve himself and give us good work."

Yes, Arun Kumar, that is a sound advice: improve yourself so much that even Baburao Patel can't criticise you.

What has the Film Artistes' Association to say about this?

A PATRIOTIC PROFESSION

On the 9th November, members of the Film Artistes' Association of India gave a splendid reception to Mr. S. Satyamurthi, M.L.A., (Central), Deputy Leader of the Congress Party in the Central Assembly.

Mr. Gajanan Jagirdar, the President of the Association, received the venerable guest in choice words and thanked him on behalf of the members of the Association for sparing his valuable time in honouring the Association by his visit.

In reply Mr. Satyamurthy said: "I am very grateful to you for this reception. I know that many of you could not attend to-day owing to their work in the studios. But this is your own show and I hope in future all studios will be closed when such occasions arise. I shall speak to the producers and they dare not say, no.

"Many people do not know but I am a fellow artiste. I have not only acted on the stage but have also directed stage plays in Tamil, Sanskrit and English. I shall do anything to raise this profession to a stature where it is respected."

Mr. S. SATYAMURTY

Urging the artistes to take a serious view of their profession without missing the social purpose of their existence, Mr. Satyamurthi said: "As artistes, you thrill millions. May your shadow never grow less. Please entertain no inferiority complex about your profession. There are black sheep in every profession. We politicians think that we are the only patriots. Patriotism is not politics alone. As artistes you can be equally patriotic. The film is one of the means of spreading culture and education. You can be responsible for making the authentic voice of India heard throughout the world. That will be your patriotic duty. So to the extent you can, you must influence the industry till it becomes indigenous in every respect."

"DNYANESHWAR" IN HOLLYWOOD

That Indian picture "Dnyaneshwar", produced by the Prabhat Film Co., of Poona, seems to have done well in Hollywood.

It is interesting to note that this is the first Indian film, a show of which was sponsored by that august body: The Academy of Motion Picture Arts and Sciences.

An authoritative Hollywood report says: "The picture was "A Boy Saint" (The English title) produced

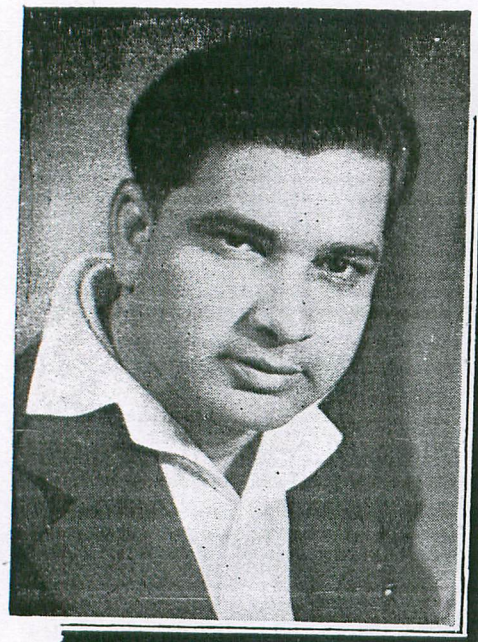
NAZIS AND MOVIES

The Nazis seem to realize exactly the immense propaganda power of the movies, as they are reported to have recently purchased a chain of cinemas in Unoccupied France.

A Franco-German production company, whose policy is controlled by Goebbels, has been formed to organise these cinemas for Nazi propaganda.

This new company's first "business purchase", comprising a group of seven picture houses in Marseilles and others in Cannes and Nimes, was made for £240,000/-. The money, of course, comes from the so-called costs of occupation.

When will the Government of India realize the immense propaganda value of the films and harness it effectively for war purposes?



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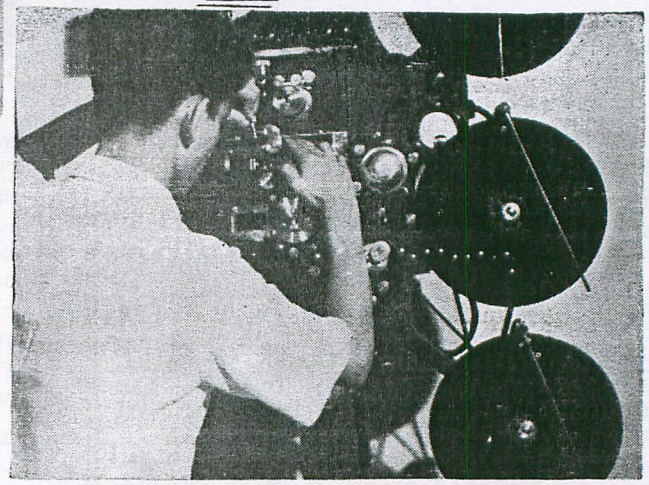

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STOP PRESS

Producer Kikubhai B. Desai, proprietor of Paramount Film Company and Great India Pictures, Andheri died suddenly about noon, on the 26th November 1941 at Dr. R. T. Desai's Hospital in Bombay.

Mr. Kikubhai had collapsed on the sets of "Sheikh Challi", whilst shooting the picture, late Saturday night suffering from acute appendicitis and had been immediately removed to the hospital where an urgent operation was performed on him.

For the next two days, he showed signs of pulling through, but the inevitable has happened.

We have lost a dear friend and the film industry has lost a pioneering stalwart.

The offices of "filmindia" were closed immediately as a mark of respect to the friend we shall never see again.

by Prabhat Film Co., of India. We enjoyed it immensely not only from an entertainment angle, but especially because it gave Americans a real inside view of India, her customs and her people, their humility, their love of God and man.

"The audience, made up of important people in the film industry, writers, directors, film executives as well as actors applauded several times throughout the unreeling of the film. One particular highlight enjoyed very much by this audience, was the sequence in which the farmer, having given the children a ride to his home, sings happily and with great charm and gaiety, during the ride. This 'bit of Business' as Hollywood would call it might be considered a Frank Capra direction."

GIVE US MORE COMFORTS

In Bombay, the first city of India, showmanship still seems to be in its primitive state of organization. Visit some of our local cinema theatres and you will find even a scarcity of lavatories in our show-houses.

The Majestic Cinema in Girgaon is a case in point. Apart from the obsolete construction of the auditorium, the cinema owners have not cared to provide enough lavatories for the people who attend the crowded shows.

There is a four-seat common lavatory, as unclean and unhygienic as such a place can be, where nearly seven hundred and odd people are expected to take their turn in a short interval of ten minutes.

People who pay Rs. 2|4|- a seat have to use the same dirty place along with the Bhendy Bazar crowd paying four annas for admission. They all stand in a crowd pushing at one another—all impatient, all anxious to be the first. Invariably, those gentle ones who wait till the crowd has dispersed miss a complete reel of the picture by the time they return to their seats.

Now tell us, is this not unfair to the people who pay to see the pictures, to the producer who spends lakhs in producing and thousands in advertising and to the showman himself, who is called a dirty showman by all and sundry?

On an average, a producer spends about Rs. 20,000|- per picture on newspaper publicity shouting himself hoarse in calling the people to see the picture.

And when the people come, what do they get? Not even a decent lavatory.

By the way, what are the Municipal and Police authorities doing? Haven't they got enough horse-sense to understand that a four-seat lavatory is hardly sufficient for a 700-and-odd-seats theatre?

Really, the efficiency of our public services is as nauseating as the lavatories of these cinemas.

HITLERISM IN YANKEE LAND!

Isolationists in America seem to be blowing hot over Hollywood producers turning out war propaganda stuff in their recent pictures.

A non-official investigating sub-committee was recently set up by Isolationist leader Senator Wheeler in his capacity as the Chairman of the Interstate Commerce Committee. Stuffed with die-hard isolationists, it had only one Administration supporter.

KHALIL AHMED

"I have played all the Gods in Hindu Mythology from Lord Krishna to Prabhu Ramchandra I have worked all my life under Hindu employers And now when I hear of communalism in our film industry my heart bleeds. I have been liked and loved by Hindus and Muslims alike. We are all devotees of art and art is above any community" so said Film Actor Khalil Ahmed on the 4th May 1939 at the Indian Motion Picture Congress.

On 26th, October 1941 at 3 a.m. in the morning at the early age of 37, Comrade Khalil Ahmed died after a short illness at Calcutta, leaving behind him a widow, five children and a large crowd of friends to mourn.

Those who die never come back but Comrade Khalil shall be remembered by his immortal words.

The Film Artistes' Association of India passed a condolence resolution and conveyed its sympathy to the family of Comrade Khalil.

Let us all mourn for Comrade Khalil by remembering his words of 4th May 1939.

LOVE,... LAUGH AND WEEP WITH THEM !!

★ They LOVED And The SOCIETY MOCKED AT Them ..... !

★ They LAUGHED And The WORLD AT LARGE GREW JEALOUS of Them !

★ AND They WEPT Because Society Tortured Them, Treated Them Like Outcasts .... !

Just, Answer... You...!

- Is it just that 'WOMAN' should suffer for the Sins of 'MAN'?
- Is it just that Society can dictate any and everything which is grossly inhuman?

ASHOK PICTURE

SOUL-SEARING SOCIAL

ANSWERS

The above questions, The most vital & Ever Burning Problems of The Present Times !

★

Starring :

NAZIR
KANTA
ASHIQ HUSEIN
MAYADEVI
W. KHAN
SADIQUE
JAMSHETJI
Baby Lalita etc.

CHANDAN

Direction:
DHIRUBHAI DESAI

●

Scenario :
NATWARSHYAM

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Senator Nye was the first witness and he publicly accused the Hollywood producers of trying to make the U. S. "punch drunk with propaganda to push her into war." He accused Jewish and foreign born producers like Louis B. Mayer, Adolph Zukor, Darryl Zanuck, Sam Goldwyn and others of being emotionally agitated by Hitler and said: "primarily responsible for movie propaganda were four names, each that of one of the Jewish faith, each one a foreign born."

Wendell Willkie, the recent runner-up for the Presidentship, Counsel for the motion picture industry, attacked the legality of the Committee and defended the industry. Said he: "I write with hesitation because (Senator Nye's) reasoning is so contrary to the American way of thinking as it has been expressed since the Bill of Rights and our Constitution were first evolved ....If the Committee feels that the racial and geographical back ground of American citizens is a condition to be investigated, there is no need for the investigation. We frankly state that in the motion picture industry there are in positions both prominent and inconspicuous, both Nordics and non-Nordics, Jews and gentiles, Protestants and Catholics, native and foreign born."

So far nothing has been suggested except that "perhaps the industry should be required to produce movies on 'both sides' of the international question."

This, I presume, means that since Charlie Chaplin made a laughable caricature of Hitler, the industry should be forced to employ Charles Laughton to do the same on Winston Churchill.

Another blunt Senator said: "Every one who has ever had any relations with the movie industry knows that in spots it is unimaginably foul. Some of its business ethics would shame a dope pedlar, and it reeks of nepotism, discrimination, and favouritism...."

"But the movies have not created the only anti-Hitler propaganda. The most powerful propaganda against Nazi Germany is to be found in the daily record of events in Germany since Hitler began to rise....No fictioneer invented the horrors of the concentration camps....The reason (why we have no pro-Nazi films) is that in all the record of Hitlerism there isn't enough favourable material to make a short."

A RELIABLE LINE

Messrs. Evergreen Pictures sole agents for Brenkart Enarc Arc Lamps and Hertner Transverters inform us that numerous cinemas all over India are continuously using their Arc Lamps and Transverters. The latest cinemas to join their list of efficient showmen of India are Shri Krishna Talkies, Indore and Kohinoor Talkies, Dadar.

Some of the other prominent cinemas who either use Brenkert Enarc or Hertner Transverters or both are: New Empire, Metro, Central, New West End—Bombay; Prabhat Talkies, Minerva, Super—Bangalore; Krishna, Regal—Ahmedabad; Niranjan—Allahabad; Metro, Minerva, Rup Bani—Calcutta; Moti Minerva—Delhi etc., etc.

They are too many to be accommodated in this paper with the war on and the cost of the paper high. The idea to be driven home is that these manufactures are very reliable and may be used by needy exhibitors.

RENUKA DEVI

Mrs. Khursheed Mirza, known on the screen as Renuka Devi, informs us that some irresponsible Urdu papers have published false stories of disagreement between her husband Mr. Mirza and herself and have even suggested a possibility of a divorce.

Renuka Devi writes to us to say that these guys are talking through their hat. The love doves are quite happy.

Certainly, this is not fortune telling. But whatever that odd guy is reading in "Swami", a Circo picture, Sitara seems to be worried.

اجالا

STARRING: **BEAUTY QUEEN NASEEM, PRITHVIRAJ, MUBARAK, RATANBAI, MIRZA MUSHARAF**

STORY WRITTEN AND PRODUCED BY
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DIALOGUESBY
KAMAL AMROHI

DIRECTED BY
K. M. MULTANI

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Editor's Mail

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

C. P. Peter (Kottayam)

What are the qualifications that a music director must have?

Well, on this point there is bound to be a sharp difference of opinion between me and the music directors. I think, that a music director must primarily know good music, then a lot of music for variety, more still, have an uncanny sense of judging which tunes would be popular. In addition to all this, motion picture music calls for a deep study of the psychology of the different moods of the different situations. That of course, few music directors in India ever understand.

What some of the music directors, however, think as good qualifications for their job seems to be their capacity to drink a lot of alcohol, their smartness in acquiring a good screen girl for the home and the remaining for temporary sex-play, their ability to acquire the abusive idioms prevalent in the studios and their aptitude in doing every thing else but their own work. In spare time these guys prove themselves as good brags as some of our over-assessed directors and stars.

Can you tell me who is the best director of India?

Till "Padosi", Shantaram was easily the best. Thereafter well, thereafter, we just don't have Shantaram.

C. Krishna Reddy (Rajahmundry)

Isn't it a shame that Tamil and Telugu music directors copy the Hindi tunes of New Theatres and National Studios?

There is no shame in copying a good thing. The shame comes in when people copy a bad thing. A good thing should be broadcast as wide as possible —say, for instance, a good thing like "filmindia."

S. G. Desai (Bijapur)

Nalini Jaywant, being a child herself, was asked to play a mother in "Sister" of National Studios. Why?

It looked as if Director Mehboob wanted to perpetuate the oft-cursed child-motherhood prevalent in India. If our directors get a little more sense of social proportion they wouldn't commit such silly mistakes.

Is Neena a Hindu or a Muslim?

A Muslim! And she looks as if she has just stepped out of the story books of Moghul Kings.

R. P. Jamuar (Gaya)

In almost every picture we find boys struggling to get girls. These "boy-meets-girl" stories have now become big pills for us to swallow. Can't you persuade the producers to give us pictures with better and progressive stories?

I can't. But you, as the people who pay, can do that, because producers have their conscience in their pocket. Stop seeing the sex-ticklers and producers will soon give you what you want.

Lilo G. Budherani (Hyderabad)

I am in love with "filmindia". Why don't you make it a fortnightly?

I can't because of the war. But you can. Read it twice a month.

Miss Vatsala Mehta (Jubbulpore)

Why does Motilal always talk of the Cricket Club of India? Does he think that to be a member of the C. C. I. is a heroic achievement?

This girl Rita Carlyle is everywhere. This time with Lion Tamer Moti on the sets of "Circus Queen", a Paramount picture. By the way, where was the lion?

WITH THEIR

"KHAZANCHI"

Creating Box-Office Records

From Karachi to Calcutta,

From Kashmir to Cape Camorin,

10th Month

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FOR THE BEST MUSICAL HIT IN

KHAN DAAN

A DALSUKH M. PANCHOLI PRODUCTION

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Starring :

MANORAMA, NOOR JEHAN,

GHULAM MOHAMAD & AJMAL

●

Directed by:

SHAUKAT HUSSAIN

●

It will give a new charm to the Screen !

●

TO BE RELEASED IN BOMBAY

WHEN **"KHAZANCHI"** PERMITS

Distributors:— ***FAMOUS PICTURES LTD.,*** BOMBAY

There is nothing heroic about being a member of a club. The Cricket Club of India, however, is a very respectable institution with some of the best people in the city as members. Had it not been so expensive, I would have also become a member. The Cricket Club is not like the phoney Chit Chat Club which is the brain child of Zabak's fertile imagination. I think Motilal should not be blamed for talking about his being a member because it is quite a distinction being a member of the C.C.I.

Why do you use adjectives such as "fascinating", "enchanting" for every actress in your magazine, when most of them can hardly be called even good-looking?

Indeed, why do I do that, when I also realize that most of our girls are hardly good looking? You forget, miss, that mine is a propaganda magazine with the primary aim of popularizing Indian films. So when I write "fascinating", "enchanting" etc., I doctor the critical eye of the audiences and fog their vision, till they come to believe that what they see is as I describe it. You forget that film making is not merely an art, it is also a business and unless it pays as a business, no one can afford to continue serving art.

P. P. S. Rao (Bangalore)

May I have some information as to the life and career of Rafique Guznavi?

Yes, he is a tall, cheeky Afghan with the warm affection of a Punjabi and the devil-may-care bravado of an Afridi bandit. Rafique himself would make a good well-dressed bandit. He is a graduate of the Government College, Lahore, an excellent musician, an Urdu scholar, a good short story writer, and a film director. In fact, Rafique is an all-in-one combination of several attainments in addition to being perhaps the most unsteady and impulsive lover. His career began as music director and actor in "Heer Ranja" after which he landed himself in Bombay to make me his first friend and patron. Since then, he has been an actor, director and story writer in umpteen films, big and small. All the time he has been living well, too well, and dangerously too. But he is a damn good hearted boy with a broad smile and lots of optimism. Just at present he is producing "Leila-Majnun" in Pushtu for his Pathan and Afridi banditti and I think he will make money in it if he manages to reach his brotherhood in their mountain recesses.

As regards Rafique's life, I doubt whether the guy himself can remember the numerous hurdles he has jumped over in the past. Rafique always lives in the present. The past is dead to him and the future is not born. What makes me laugh is when he tries to talk like a businessman.

Nuzhet Hussein (Muttra)

The Ranjit Movietone have had a number of successful pictures recently. Why are they progressing so well, when others are not doing well?

At the head of Ranjit is a clever man of brains —Sardar Chandulal Shah. He keeps pace with the times and gives the people what they want in these times of strife and bloodshed. Result: He is making tons of money.

V. K. Bhatnagar (Sikanderabad)

In "Musafir", Khursheed falls in love with a lame person; in "Pardesi" she is in love with a mad man; in "Shadi" with a cripple; in "My Eyes" with a blind man. May I know if she will care to fall in love with a bald friend of mine?

She is already in love with a bald, greying athletic man. Think of another combination please.

B. R. Verma (Patna)

Is Snehaprabha married?

Yes, to Kishore Sahu. And the wedding was celebrated at the Purohit's Cosmopolitan Restaurant with Sardar Chandulal Shah, Miss Gohar and Ahmed Abbas present.

R. N. Murthy (Bangalore)

Who are our six best cameramen? Please name them in their order of merit.

Nitin Bose, P. C. Barua, Yusuf Mulji, Pandurang Naik, Faredoon Irani, Avadoot and Gordhanbhai Patel.

Sitara, smart as usual, looks smarter in "Swamy", a Royal release directed by Mr. A. R. Kardar.

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"MALAN"

WHEN SINFUL LUST BLINDS REASON MAN BECOMES A BRUTE. THIS GREAT SOCIAL STORY IS AN IMMORTAL THEME OF CONFLICT BETWEEN GOOD AND EVIL.

●

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●

DIRECTED BY:

V. M. VYAS

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Kanta in "Chandan", Ashok Movietone's maiden picture.

Where is Prabha of "Ummid" working now?

She has just finished the heroine's role in "The Toy", an Amar picture.

What has happened to "Omar Khayyam"?

"Omar Khayyam" also seems protected by a legendary curse like the Tomb of Tutankhamen. The "excavation" has therefore been given up.

P. V. Ramarao Gupta ((Madras)

Is it true that Mr. Krishna Rao, the Music Director, has left Prabhat? May I know where he is gone?

He has joined Atre Pictures at Parel, Bombay.

U. G. Desai (Kolhar)

Why are you giving so much liberty to Mr. K. Ahmed Abbas who is always criticising your "filmindia"?

Though Abbas has full liberty, he never takes advantage of it. If Abbas criticises "filmindia" it is for the good of a paper which he has in a large way helped to build. To me Abbas has always been a younger brother and though we often quarrel, no third person has a right to interfere. We know each other better. Your advice, therefore, is not needed.

B. H. Tirumalsetty (Sathanoor)

How is it that Naseem, the queen of beauty is described as a flower without fragrance?

A flower's beauty can be shared by a community but its fragrance can be the privilege of a few individuals. I cannot therefore satisfy you in case of Naseem. She should be as beautiful as she looks. But why not enjoy the fragrance of her work in her next "Ujala", a Taj Mahal picture.

Satya Paul Mehta (Lahore)

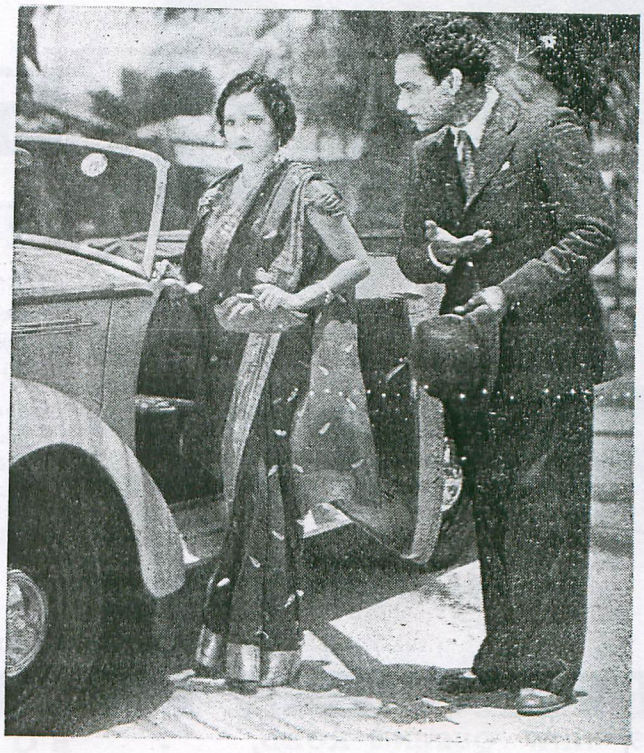
If I come to Bombay, will you show me round the studios?

No. My work is to write "filmindia" and not to chaperon youngsters round the studios. I have no time.

J. Madhok (Hyderabad)

Do you think that the entry of educated boys and girls into our film industry has raised the status of the industry?

Yes, the boys, generally well-behaved university graduates in pursuit of an ideal, have certainly helped to give a better complexion to our film industry. But I can't honestly say the same thing about our educated society girls who have joined the screen. Barring a few exceptions, almost every so-called educated society girl has proved herself worse than a professional prostitute. While talking tall all the time many of them have used their very social status and education to invent new methods of sex approach and have victimised many a young man by robbing him of money and ruining his health and career. From clever producers to struggling unwary journalists, everyone has been a victim of these social spongers some time or other.



With Madhuri, Rama Shukal teams for the first time in "The Guest", a Ranjit picture.

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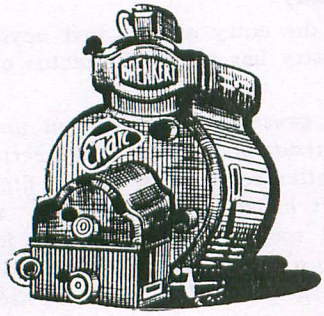

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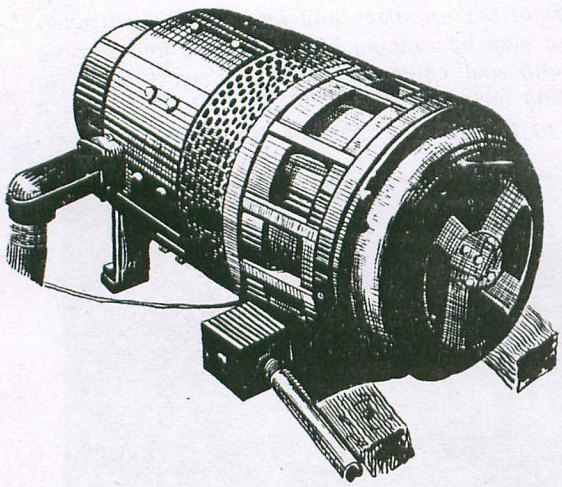

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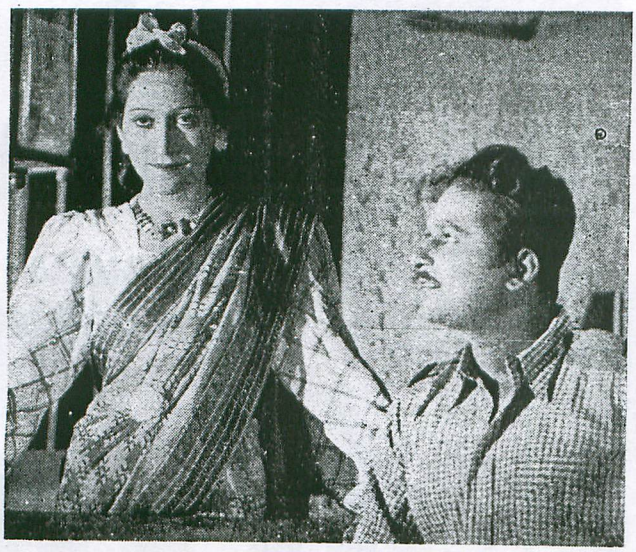

Sumati Gupte and Master Vithal in "Old and New" a Famous Arun social picture.

These girls are having a swell time of their life and they often use their intelligence to justify their criminal acts.

On the other hand, the one-time professional prostitutes who were drafted in for their beauty and music have become comparatively better women now having got success and money in the very serious profession of film acting. And these women are now establishing better traditions for the future. Some of them have got married and have settled down to a respectable life and generally these girls behave with more restraint and respectability than their educated society sisters who had come to lend their social weight to the industry but have now become the incubators of fell diseases.

G. R. Bhanja (Cuttack)

I wrote several letters to Kishore Sahu c/o Bombay Talkies but got no reply. Where is this dashing young man nowadays?

This dashing young man is now acting a bachelor father in a comedy of Paramount. You write to him to his home address: Sarah Villa, Shivaji Park, Dadar, Bombay and the guy will reply.

S. Z. Aldroos (Bombay)

What is Zabak's home address?

That is one thing about Zabak that cannot be given. He probably has too many creditors who have been trying to find him for years. Do you know that Zabak can't use half the roads in Bombay, as tailors have acquired the lazy habit of wasting time standing in their doorways.

Khabibur Rehman (Monghyr)

Can you tell why the cinema has become a mania with the students of to-day?

Because of the popularity of "filmindia" among the students. The recent Readers' Research reveals a percentage of 42.9 as exclusively student readership.

Why is the New Theatres of Calcutta going from bad to worse every day?

Really? Some of the South Indian papers don't seem to think so, nor does Mamoojee, the Bombay agent of N. T. believe it. One thing I know, is they don't seem to be giving good pictures nowadays. But that may be according to plan.

Surendra Nath Dube (Cawnpore)

A friend of mine has fallen in love with Manorama who worked in "Khazanchi"?

So have a hundred friends of mine. But what does Manorama care!

Jaghmohanlal Gupta (Loharadaga)

Who is the best dialogue writer from the following: Kashyap, Sudarshan and Indra?

Kashyap.

M. K. Ahmed (Mwanza)

To which part of India does our Editor belong?

India proper, old boy.

Please give me the name of a reliable institute in Bombay, where one can learn sound recording?

The Abdulla Fazalbhoy Technical Institute, St. Xavier's College, Fort, Bombay.

G. P. Kajriwal (Benares)

Trilok Kapur resembles Prithviraj. Why?

Well, I don't know why, but they happen to have the same parents. Do you think, that is the reason?

R. Sewdurson (Durban)

Are Baby Indira and Baby Suman really babies, drinking milk?

Usha Mantri seems to be thrilled to be with Vasant Thengdi in "Municipality", a Marathi picture of Brilliant.

A PAGE FROM
RAMAYAN

PRAKASH'S
Glorious
PRODUCTION

BHARAT MILAP

(IN HINDI)

Cast

DURGA KHOTE
SHOBHNA SAMARTH
SHAHU MODAK
PREM ADIB
CHANDRAKANT
VIMLA VASHISTHA

& A GALAXY OF STARS

BHARAT BHET

(IN MARATHI)

DIRECTION
VIJAY BHATT

STORY BY V. AUNDHKER.

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You have forgotten one more baby—Baby (Snehaprabha) Pradhan.

Who sings better between Prithviraj and Motilal?

If what they sing is music, then, of course Motilal, as he has sung more often.

Pandarji S. Vas (Calicut)

My heart was actually breaking when I read your harsh criticism of Leela Chitnis in "Kanchan"?

Wait till you see her in "Jhoola", you will be compensated for missing "Kanchan".

M. P. Awasthi (Indore)

Why do most of the film companies fail to live long?

Because their proprietors live too well when the going is good.

Minhazul Hassan (Poona)

Which film company in India has the most efficient management?

The Bombay Talkies Ltd.

Why are the technicians in India under paid?

Now, who told you that story? Some of the technicians are so well paid that they can afford to keep motor cars and fool about with the film girls. Most of the top men are paid a bit too well. Only the assistants are perhaps underpaid more because of the ruthless exploitation practised by their technician-executives than due to the indifference of their employers.

K. B. Malkani (Kotri)

Don't you think that "Brother" should have been the title of Mehboob's "Sister"?

Mehboob is a chivalrous sort of a guy and naming pictures wrongly is an established practice.

G. Raghavendra Rao (Mandya)

Who is this fellow Zabak? His name is as funny as his face.

I beg your pardon. His face is funnier.

Doesn't Ahmed Abbas look funny with his moustache?

I had once an argument over this with Snehaprabha Pradhan and she doesn't think so. She thought that I looked like a boiled potato with a clean shaven face. I couldn't press the point home with Abbas present.

Miss T. Green (Calcutta)

I feel thrilled about Ashok Kumar, so do many of my girl friends. My brother, however, prefers Prithviraj. Why is it so? Are the boys jealous of Ashok Kumar?

Somehow, I have also come across this Ashok Kumar complex amongst girls. I guess some girls like a soft and tender man while others prefer the cave-man type. Boys, of course, like virile types like Prithviraj, more so because most of our present day boys are such poor spots of manhood. Well my dear, in these matters, tastes are individual

A. K. Green (Calcutta)

I have seen Snehaprabha in her unique role in "Punar Milan" about twenty times. My sister says, I am a mad-cap. What do you think?

I think you are. But wait a bit! A friend of mine is reported to have seen it twenty one times. So you are not so mad after all.

A. Babu Rao (Kondapalli)

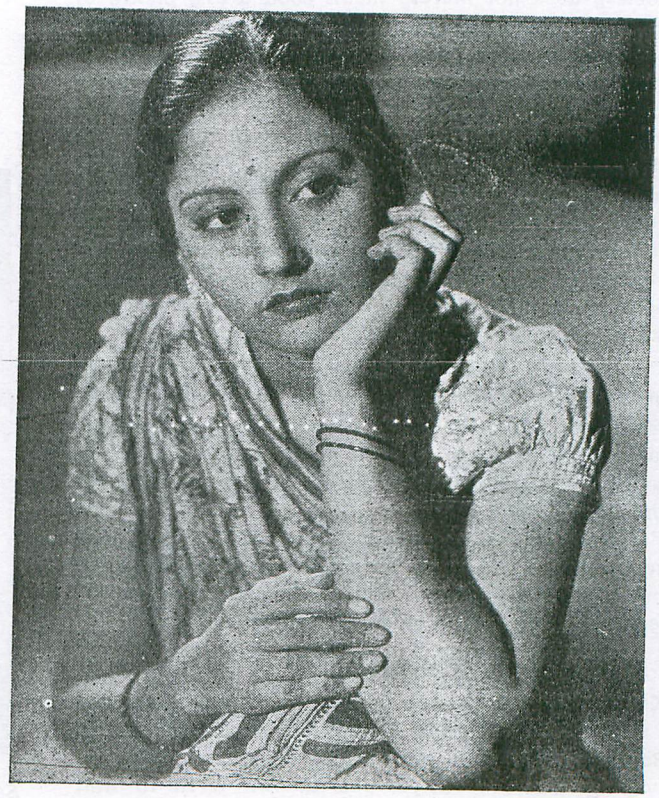
Is it possible to correspond with Miss Anis? (Not with any bad intention).

Good you removed the doubt because Anis has a body guard with a gun, who always talks of shooting. Being a retired police chap, he only talks but never shoots. That is what delays the issue. I think, you should give Anis a rest. Just at present, she needs it.

Y. S. Gurjar (Howrah)

I am quite in agreement with your views about the Leela Chitnis picture "Kanchan". Really it is worthless picture. Leela Chitnis has failed miserably in a picture of her own after her triumphant success in "Kangan" and "Bandhan". Her dances too are very odd. I think she must have learnt dancing just before the picture.

The only man who doesn't agree with what you say is C. R. Gvalani, Leela's second husband. He thinks that I wrote a nasty review to pull down the picture. On the other hand, I would have been the first one to applaud Leela, had she done something worthwhile.



Husna Banu seems to wait in "Nai Roshni", a social picture of National Studios.

Jaswant Singh (Mansadevi)

I have an earnest longing to hear you sing?

Come over, if you can face the music.

Madhukar C. Patel (Nairobi)

It is heard that Meera, the daring actress, is getting married?

Really? These girls are daring. I would think a thousand times before I get married again—that is if I get another chance.

Ramchander Jain (Roorkee)

Renuka Devi came to our college to witness a hockey match in which her husband played. We found her a little indifferent to the students. Will you kindly explain why she is so?

Probably because she was not herself playing. Renuka likes a strong, vigorous game.

N. D. Pawar (Junar)

Some of my friends here are trying to bring some wretched prostitutes into society. Will V. Shantaram thank them for their enterprise?

Why V. Shantaram alone, I shall also thank them if by introducing prostitutes to better people, your friends can provide an incentive to these girls to live a better life. Prostitution is not so much a moral degradation, as it is an economic necessity. No girl likes prostitution, if she can feed herself otherwise. But let your friends make sure whether the society to which these girls are introduced is really good enough to receive the prostitutes. Good society does not merely mean good dress, plenty of money, some education and a stream-lined appearance. Most of the girls we meet in Bombay's "good" society are worse than professional prostitutes. They lack even the primary honesty of the prostitute, who makes no secret of her means of livelihood. On the other hand the stream-lined big society prostitutes, and we find them in crowds on the race course, at charity dances, at clubs and even in so-called respectable drawing rooms, are more dangerous, more expensive and in return give less value, because of their clandestine pursuits which have no social purpose beyond filthy self-indulgence.

Between these two types of women, I would prefer to be seen with an honest professional prostitute rather than with the clandestine social creeper who times her sex exploits between the day meals when the husband or the father is out sweating for the daily bread.

Next time you meet a "good" society girl, look at her twice and make sure that she is really good. I bet, you will have to wait for months, unless you search among the unglamorous house wives.

Miss Mohina Lall (Calcutta)

Kindly give the private address of Director Kardar?

Mr. A. R. Kardar, Zaver Mahal, Marine Drive, Bombay. He is an enterprising director and is always on the look-out for new talent. Write to him, if you are interested in working for the films.

Madan Mohan Sharma (Agra)

Does Ashok Kumar take opium? He looks a half-crank in all his pictures.

No. He drinks milk and he is a full crank in the right sense.

V. S. Gulwadi (Madras)

Isn't Meenaxi of Navayug Chitrapat beautiful?

No, not by the widest stretch of imagination. But, like Myrna Loy, she is a warm house wife type personality and she usually shines in such roles. She is definitely not a picnic model for the swimming costume, though her director Winayak once put her in one, for reasons known only to him. As an artiste Meenaxi hasn't much acting talent, but as a type she is highly suitable.

Is Meenaxi married?

Yes. To a boy called Shirodkar—quite a modest, harmless sort of a chap who takes delight in his wife's success. I think he is quite happy.

Jogendra Nath Misra (Bhagalpur)

I have learnt that you are going to join the war?

No, our producers are not that lucky. Even Dalsukh Pancholi with his unique luck in "Khazanchi" can't expect this windfall.

Akhauri Baikunth Nath (Ranchi)

What special features did you like in Pancholi's "Khazanchi"?

The story was familiar to me being taken from "Way of All Flesh" but it was a good screen plot and worth translating into Hindi. What appealed to me most were the snappy tunes of Gulam Haider and the simple compositions by Walli Saheb, the popular song writer of the Punjab. The general snappy atmosphere, punctuated by those two teasers Romola and Manorama, was also a feature of the film.

Salvi and Meenaxi seem to coo together in "Sangam", a Navyug picture.

HERE IS A BEAUTY TIP FROM LOVELY *Leela Chitnis*

"MY BEAUTY SECRET IS VERY SIMPLE. FIRST MAKE A GENEROUS LATHER OF LUX TOILET SOAP. PAT IT GENTLY INTO YOUR SKIN. THEN RINSE IN CLEAR COLD WATER. HOW SOFT AND SMOOTH, HOW REFRESHED IT LEAVES YOUR SKIN!"
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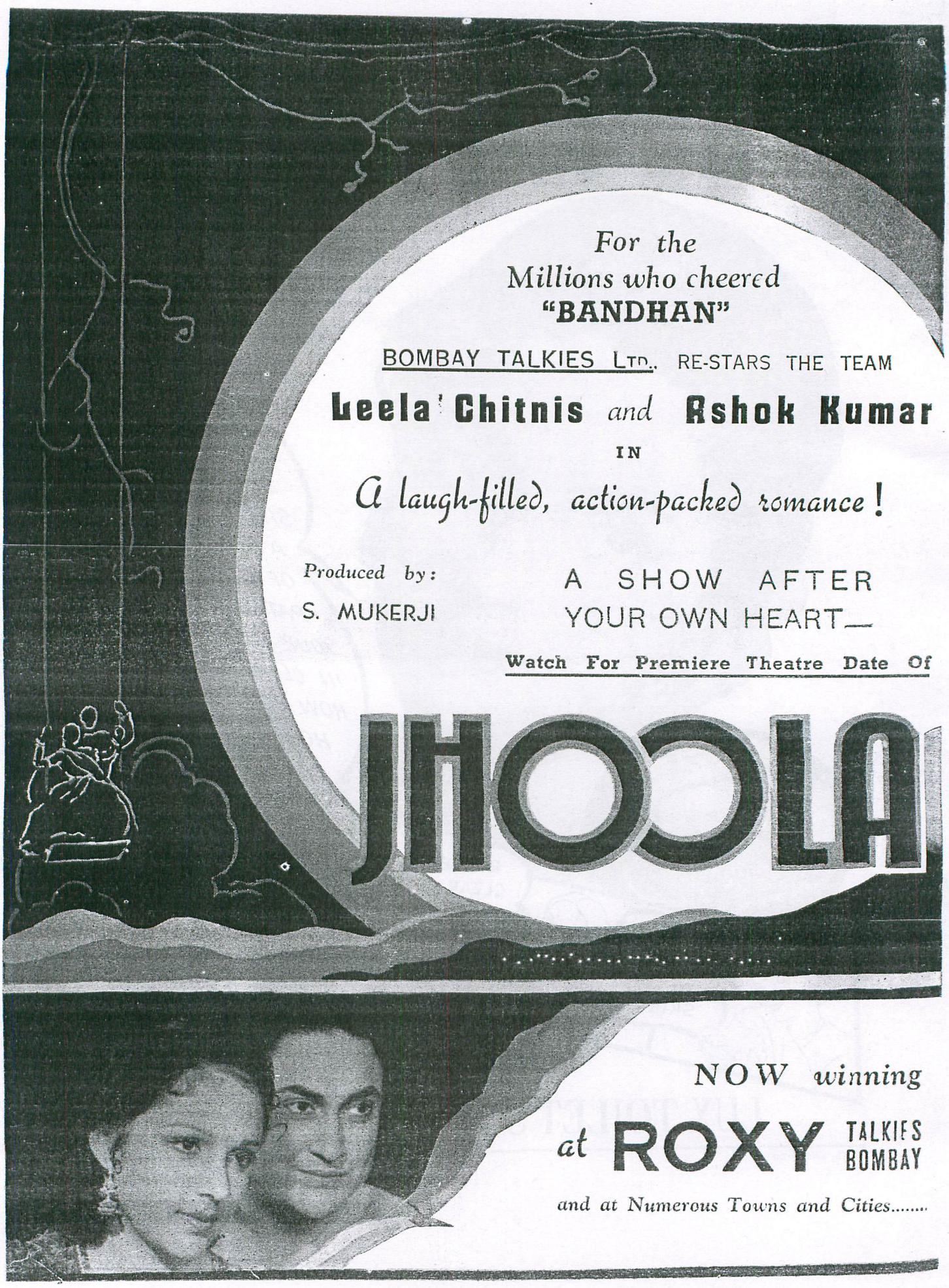
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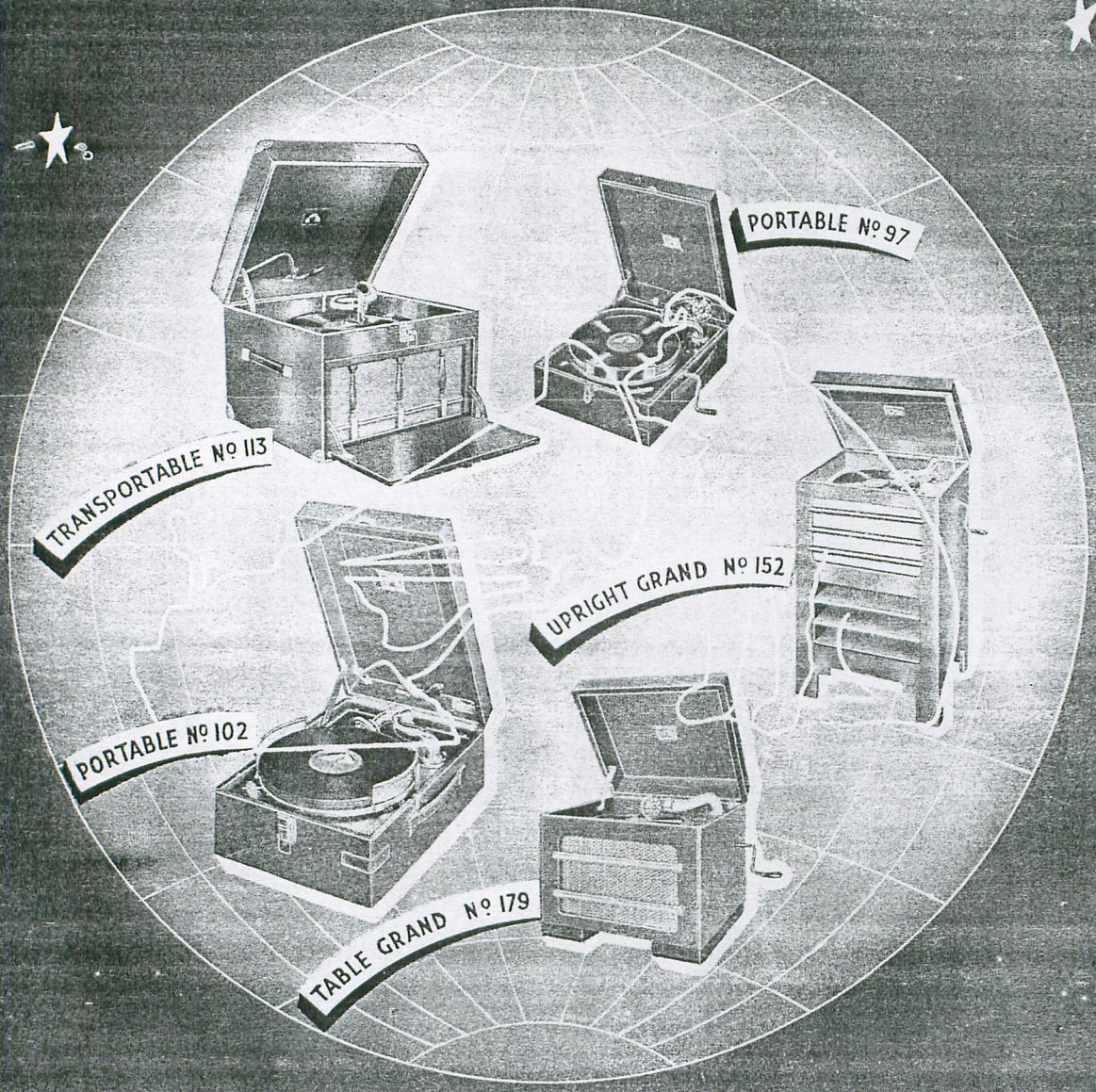

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Chandramohan --- India's Cat-Eyed Actor

Fierce But Fears A Wife

"I've Never Failed" He Thunders

By: **Hyacinth**

Chandramohan, bad man of the screen, has achieved a position in the film world which is the envy of the sob sisters and the heart-of-gold romantic actors.

His professional villainy ropes him in enough money to win him the title of the highest paid star in India. Who wouldn't be the wickedest of villains for Rs. 3,750/- a month.

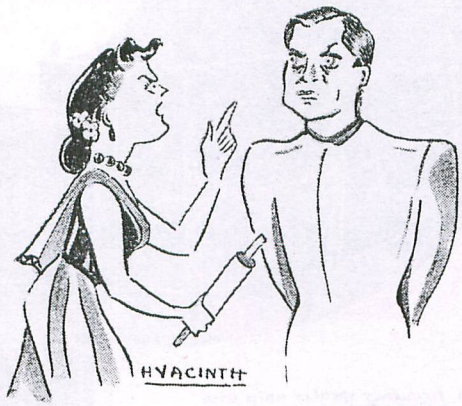
Having heard so much about this Kashmiri Brahmin Chandramohan Wattal, I arranged to have an interview with him so that I could see for myself if he was as fierce as he looks on the screen.

Now mind you, I had already heard rumours about the man. I had heard he was an egoist and terrific brag and also that he was a heavy drinker.

Being a gentle creature myself I confess I was a little nervous about the interview so I arranged to meet the "villain" in "Filmindia's" office where numerous clerks and typists (to say nothing of Baburao Patel) could rush to my assistance.

His professional villainy ropes him in enough money....

On coming face to face with Chandramohan I sniffed the air to see if it was laden with an alcoholic odour. Having satisfied myself that everything was perfectly normal I took stock of the actor. He is of medium height and inclined to be fat. He is 35 now, and at 45 I prophesy he will have several double chins unless he exercises a bit more.



"If there is anything I can't bear, it's a nagging woman....".

Nevertheless he looks distinguished on the whole. His hair is very grey but it is a premature greyness which started when he was a youth of 18. His eyes are his most striking feature. They are really fierce even when he smiles. They are grey-green in colour and very much like cat's eyes.

I first asked Chandramohan about his people and he told me that his father was a member of the Court of Wards in Gwalior State and his grandfather was the Dewan of Kaurali State.

INTELLIGENT CONVERSATIONALIST

Chandramohan as a school boy was naturally clever but not studious. When I tried to question him

Cat-eyed Chandramohan

about his school days he shut up like a clam and said he would rather not say anything. I don't know whether this is because he is too modest to talk about all his scholastic achievements (this is not like Chandramohan) or because he was expelled from school for being a naughty little boy. Anyways I do know he has no academical qualifications but he feels that he has inherited culture from his parents and added to this he has a natural intelligence which makes him able to talk intelligently to the most learned of men.

You would think that with parents as wealthy and important as his, Chandramohan would have been launched out on a career with the greatest of ease. But when Chandramohan reached manhood his parents had both died and he was generally looked after by guardians. These guardians, however, did not share the same views as young Chandramohan and like most elderly people felt they knew best. So Chandramohan left home on March 10th in 1930 and went to Delhi. He had hardly any money and no training but through the influence of some friends he got a job as manager of a cinema. He had more than one job like this and was also manager of Mangal Talkie Distributors.

Then came a turning point in Chandramohan's life. He went to Poona to negotiate for "Sairandhri" a film which Prabhat's were making

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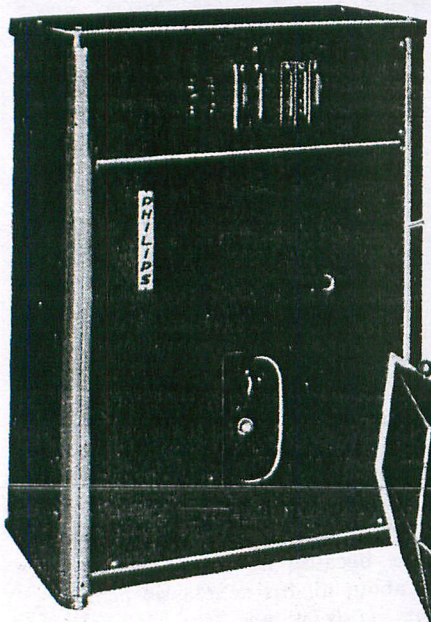

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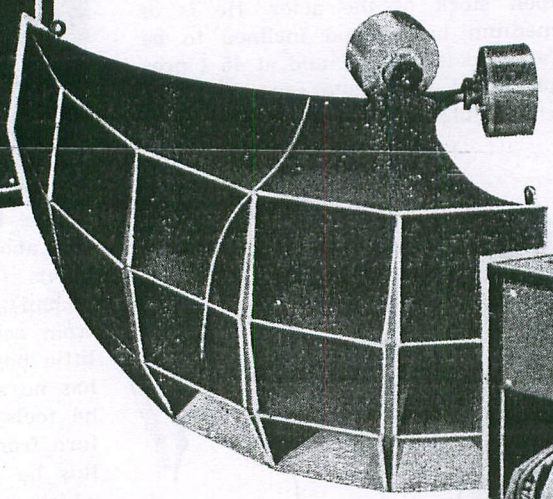

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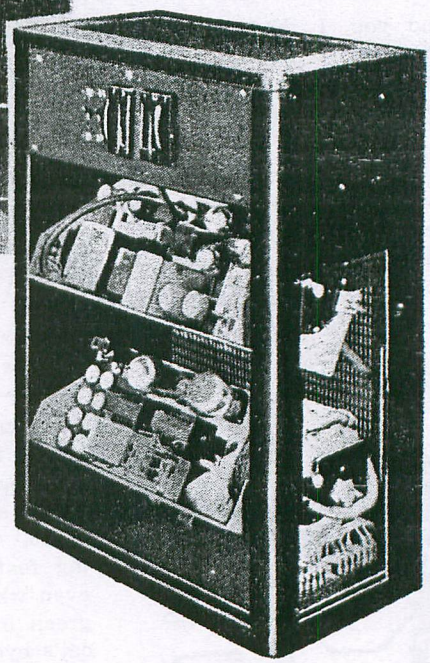

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His drink bills are enormous.....

in Kolhapur. At Prabhat's he met Director Shantaram who thought he'd make a good actor. At that time Chandramohan did not want to be an actor but when Baburao Pendarkar left Prabhat's he was asked again to join the company. This time he agreed and started playing leading roles immediately. This was in 1934.

His first film was "Amrit-Manthan". He was dubbed a villain early in his career because the directors thought he looked villainous.

DISAGREED WITH SHANTARAM

Chandramohan enjoyed working at Prabhat's and thinks Director Shantaram is one of the best directors he has met. However on one point Chandramohan and Shantaram did not agree. Shantaram was continually saying "We are Prabhat. We make or break people", and things like this which gave all the credit to Prabhat's. Now Chandramohan felt that a fair amount of credit should go to individual actors, and so that same spirit which fought against his guardians' dictatorial attitude, rebelled, and Chandramohan left Prabhat. This was in 1936.

In 1937 Chandramohan joined Huns Pictures in Kolhapur. He says "everything there was a racket and I didn't stay long."

Then in 1938 he joined the Minerva film company but didn't stay long with them either.

You will be thinking by now "this fellow Chandramohan seems a disagreeable sort of chap. He seems to be continually quarrelling with film studios."

I thought that too and I asked Chandramohan about it. He said "I'm a very good quiet boy until I'm provoked and then Heaven help the man who provokes me. Looking at his fierce eyes I resolved not to rouse his anger and then realising I was being stupid I said to myself "You worm, how d'you think you are going to get an interesting interview if you are too scared to ask impertinent questions?"

AFRAID OF A WIFE

So I roused myself and said, "Mr. Chandramohan, tell me why you haven't married", and in quite a docile manner he replied "I haven't married because if I did I would lose my individuality and I wouldn't be able to take chances. I am very ambitious and adventurous, but if I had a wife she would be a responsibility and she would cramp my style. If I marry a quiet retiring home-girl she will suffer in silence while I continue to live in my haphazard fashion but her very silence will make my conscience prick and irritate me. If I marry a modern go-ahead girl she will nag at me because my main interest will be my work and I will have very little time for her. Now if there's anything I can't bear, it's a nagging woman. No thank you—this man is not going to marry—ever!"

All you pathetic bachelor ladies who dream fondly of this flashing-eyed villain at night, had better let matrimony drop out of your dreams.

HIS THUNDERING EGO

This nomad Chandramohan who wanders from one film company to the other is now free-lancing. He is one, (if not the Best) of the best character actors in India and loves his work. He says "I never work for money (that rolls in automatically) but only to satisfy the artist in me." If our money rolled in automatically and in large sums we would not work for money either! Chandramohan is idealist enough not to work at all when he cannot work for work alone. He has practically directed some of his films and all these films have been successes. He says "No picture I have acted in has been a failure because of me, and many pictures have succeeded because I have acted in them. I like to be able to express my own ideas about how I should play a scene. A director must say what he wants to say to the public through the artiste, but the artiste must have some say in the matter. If directors could act they would not need to have artistes to put over their films, but as long as they can't act they must allow actors more scope for interpreting the role in the way they think is best."

Chandramohan spoke so feelingly on this subject that I was almost tempted to ask him if he'd like to get all his grievances off his massive chest.

I changed the subject and asked Chandramohan to tell me more about his life. This is what I drew out of

Dislikes men who pretend to be very goody-goody....

WARNERS ARE PREPARED!

THE ARMY

"Sergeant York"

THE AIR CORPS

"Dive Bomber"

(TECHNICOLOUR)

THE NAVY

"Navy Blues"

AND THE STRONGEST SCHEDULE EVER

ONE FOOT IN HEAVEN

FREDRIC MARCH ✦ MARTHA SCOTT
in Hartzell Spence's Best Seller

MAN WHO CAME TO DINNER

BETTE DAVIS ✦ ANN SHERIDAN

CAPTAINS OF THE CLOUDS

JAMES CAGNEY (TECHNICOLOUR)

THEY DIED WITH THEIR BOOTS ON

ERROL FLYNN ✦ OLIVIA DE HAVILLAND
Together Again in Romance and Adventure

Leela Chitnis will soon be seen in "Jhoola", the new picture of Bombay Talkies.

him. Like Garbo he likes to be 'alone' at times so he lives by himself at Churchgate and has friends over when he feels like company. With these friends he shares his good whisky. He says his 'drink' bills are enormous though he never actually drinks too much himself.

Feminine-like I advised him to buy some of those tabs doctors stick on medicine bottles to mark the doses and to stick some on to his whisky bottle so that people wouldn't help themselves too generously. But Chandramohan thought this would be too broad a hint, so he'll just continue to pay enormous drink bills.

TEACHING EVEN THE YANKEES!

He says he's a fool where business is concerned. If so, then he's a lucky fool. His ambition is to go to Hollywood and to act in films about India. He would like to do 'Horror' pictures there. He also feels he can teach the Americans a thing or two about acting.

He'll probably go to Hollywood two years after the war is over, and when things will have settled down to normal. Chandramohan has very strong likes and dislikes. He dislikes swollen headed people and mischief makers. He dislikes to see Indians dancing European fashion and he dislikes men who pretend to be very goody-goody. He says "Man is a compound of good and bad. If a man is not that way he is not a man."

Chandramohan's great passion is racing and he hopes to own a horse soon.

For a change he would like to act in a comedy of the Buster Keaton type where the characters would be serious but the situations funny.

As a parting shot I said to Chandramohan "People call you a brag." What have you to say in defence?"

He said, "I am not a brag. I just state facts. If a man talks a lot he's called a brag and if he doesn't have anything to say, he's called a fool, so I just state the truth about myself and let people think what they like."

Take it from me, this swash buckling black sheep of numerous films though he may not be exactly modest is a fine fellow and a wonderful actor.

Jairaj and Snehaprabha have some very attractive situations to themselves in "The Toy", an Amar production.

PANCHOLI ART PRODUCTIONS (Lahore)

Strange as it may sound, it is true that Mr. Dalsukh Pancholi has received an offer of Rs. 40,000 for the privilege of recording the songs of "Khan-Daan", the new social picture of the company.

This offer is naturally given by a record manufacturing company to compete with its rival already in the field. So popular have been the songs of "Khazanchi" that over a hundred thousand records of the opening song have been sold.

Naturally therefore, the music of "Khandaan" is also expected to be equally stunning because Gulam Haider the music director of "Khazanchi" is again in the job.

"Khandaan" is almost ready and the next picture to go into production is called "Poonji".

PRABHAT FILM CO. (Poona)

The picture that is in making at the studios is, as is reported, "Kalidas", a biographical story of the famous Indian poet. The primary preparations are now well on way and the shooting is expected to begin next month. This picture will be directed by Messrs. Damle and Fatehlal in association with Raja Nene.

NATIONAL STUDIOS (Bombay)

"Nai Roshni" a social story which was released at the Pathe Cinema, Bombay, during the last week of November is reported to have been received well by the people. A number of pictures are in making at the studios and some of the names that come to mind are as follows:—"Nirdosh", a social picture in Hindusthani and Marathi; "Roti" a social melodrama featuring Chandramohan; "Garib" another social story starring Rose and Surendra; "Vijay" still another one featuring Durga Khote and "Lalaji" a social comedy starring Yakub.

BOMBAY TALKIES (Bombay)

"Anjan", starring Devika Rani, is still holding its own at the Roxy Talkies, Bombay. There is not the least doubt that this picture of Bombay Talkies has proved popular.

At the studios in Malad they are shooting, and have come almost to the end of "Jhoola", the social picture featuring Ashok Kumar and Leela Chitnis. Reports suggest that this picture has a marvellously strong story in refreshing contrast with the several given by the studio hitherto. They expect to release this picture during Christmas in Bombay.

PRAKASH PICTURES (Bombay)

The sudden illness of that beautiful crooner Jyoti has compelled the studio to hold up the preparations for "The Station Master", a social story featuring Mazharkhan. The studio is now in search of another girl to replace Jyoti who is reported to be seriously ill.

On the sets is "Bharat Milap", a mythological spectacle featuring Shobhana Samarth and Shahu Modak under the careful nursing of Director Vijay Bhat. This picture is expected to be another smasher like "Narsi Bhagat".

FAMOUS ARUN FILM CO. (Poona)

Quite a lot of progress has been made in the shooting of "Old And New" a social comedy under the direction of Bhai G. Pendharkar.

With Sumati Gupte and Dinkar Kamanna in the leading roles people expect this picture to be a successful box office hit.

SHALIMAR PICTURES (Bombay)

Described as a dream of music and song, Shalimar's "Ek Raat" is fast proceeding under the jealous care of Director W. Z. Ahmed.

The producers say that the enchanting songs of "Ek Raat" are not just off-hand combinations of words stuck together but are the result of the best lyric writers competing with one another. They are confident that songs of "Ek Raat" will be echoed again and again in the corridors of Time.

Well, let us wish Director Ahmed every success.

RANJIT FILM CO. (Bombay)

"Dhandora", now known as Charlie's own picture, is due to be released at the Royal Opera House immediately after "Sasural".

"The Guest", directed by Chaturbhuj Doshi, is now ready for release. It features Madhuri, Shamim and Rama Shukul, who are reported to have given a beautiful team work, that will make the picture successful.

Another picture by Chaturbhuj called "Dhiraj", is now on the sets. It features Sitara, Ishwarlal and others.

Still another one that has been completed is a social melodrama called "Beti" directed by Jayant Desai. With Khursheed and Vasanti in the lead, the director entertains very good hopes about the success of the picture.

MURLI PICTURES (Bombay)

Director Ram Daryani's social story "Pyas" featuring Snehaprabha and Nazir has been completed and is now waiting for its turn at the Imperial Cinema, Bombay.

In the meanwhile this young enterprising director will be probably given an assignment by the Ranjit Film Co.

CIRCO PRODUCTIONS (Bombay)

"Swami" released through the Royal Film Circuit is running remarkably well at the Majestic Cinema in Bombay seeing that as a social picture it has plenty of competition in the town.

At the studios Director Bose is very near completing his social picture "Apna Ghar" starring Chandramohan and Shanta Apte.

Another picture which is making steady progress is a socio-religious subject called "Bhakta Vidur". This picture features the celebrated actor Vishnupant Pagnis.

Still another one, a social story, is being shot by Director Kardar. It is called "Nai Duniya" featuring Shobhana Samarth, Mazhar Khan and Azurie.

TAJ MAHAL PICTURES (Bombay)

At the Wadia Studio Director Multani has gone more than half way through the maiden picture of this company called "Ujala".

With Naseem and Prithviraj supported by Ratan Bai and others this picture has become the item of competitive bargaining among the distributors of India.

The result is: That the South Indian distribution has been taken up by Select Film Circuit, while Bombay, C.P. C.I. has been taken up by the Select Serial Supply. Both these distributors have paid rather heavy minimum guarantees after making themselves sure by seeing the rushes.

BRILLIANT PICTURES (Bombay)

"Municipality", the social story, with hilarious comedy as its basis, is now getting its finishing touches at the studios in Poona. This picture is due to be released in Bombay very shortly and great things are expected.

EXCELSIOR FILM EXCHANGE (Bombay)

With his irresistible methods of persuasion, Mr. Lim Billimoria, the charming, young proprietor of this distributing company, has managed to secure the maiden production of Ashok Pictures' "Chandan", produced at the Vishnu Studios.

If half of what young Lim talks about his picture is to be believed "Chandan" is going to be a sure hit.

NAVYUG CHITRAPAT (Poona)

"Sangam" a social comedy featuring Meenaxi and Winayak is reported to be doing very good business at the New West End, Bombay.

The next picture to go into shooting is called "State Guest" a story with rollicking laughter. This picture will be directed by Mr. Winayak who is already reported to have secured still another new story from the well-known journalist K. A. Abbas, who wrote "Naya Sansar" and "Nai Duniya".

FAZLI BROTHERS (Calcutta)

Known for his capacity to take infinite pains, Director Hasnain has completed "Masoom" after a long labour of love. This picture is expected to be on the screen any day now and Director Hasnain is already preparing for the next picture.

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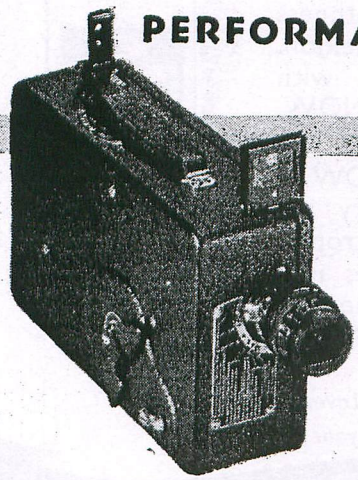

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Spring-driven motor, with finger-tip control and lock for self-taking (while you walk round into your own movie).

Direct-vision Viewfinder (folds flat) —Built-in Exposure Guide—Outside Footage Indicator.

In the meanwhile Director Fazli is working on "Chowranghee" a social story in Urdu and Bengali. The music of this picture is composed by Nuzrul Islam the well-known composer and musician of Bengal.

BHARAT PICTURES (Bombay)

"Darpan" a social melodrama with Shobhana and Prem Adib in the lead is lying ready for release waiting a suitable theatre in the city.

This firm of distributors is now likely to embark on a programme of production and is reported to be making its preliminary preparations.

VENUS PICTURES (Bombay)

Director Gunjal is producing the maiden social picture called "Kirti" with Lalita Pawar, Jairaj, Jagdeesn and Sunalini Devi in the lead. It is a social story portraying the conflict of ideals of the young and the old.

PARAMOUNT PICTURES (Bombay)

"Circus Queen", their stunt thriller starring Moti, was due to take its place at the Super Talkies in the last week of November.

"Sheik Chilli", Producer Kikubhai Desai's picture of fantasy, is now being edited with all its hundred tricks.

GREAT INDIA PICTURES (Bombay)

Quite a remarkable picture in its theme and development is "Bachelor Father" under production at the studio in Andheri.

With Kishore Sahu, appropriately selected to act the bachelor father, and Protima Das in the female lead opposite him we expect a lot of fire works in this picture.

SUNRISE PICTURES (Bombay)

Producer-Director V. M. Vyas, has given a popular hit in "Ghar-Ki-Laj" which is drawing well at the Imperial Cinema, Bombay.

Not satisfied with the success of this picture he has now started another social called "Malan" featuring again Shanta Hublikar and Jagdeesh.

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Heat, dust and even strong wind take away the natural smoothness and lustre of your complexion. Protect its loveliness with NAILA VANISHING SNOW.

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S. A. Allana, Hyderabad (Dn.) —for Nizam's Dominions.

S. Suctancar & Co., Margao (Port India)—for Goa.

PRABHA—

In "The Toy", a social production of Amar Pictures, this graceful starlet appears on the screen after a pretty long time. The picture is directed by Mr. Sarvottam Badami.

Shalimar forges ahead
Ek Kaat !
Mun-bi-Jeet !!
Koopmatu !!!
SHALIMAR PICTURES
BOMBAY
We aim !
We shoot !!
We hit !!!

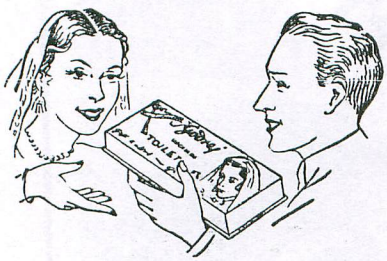
SRB
Neena

LEELA and ASHOK KUMAR—

Together again in "Jhoola", a social picture of the Bombay Talkies Ltd., these popular artistes are expected to rattle the box-offices once again as they did it in "Bandhan".

Say "Merry X'mas" or "Happy New Year"

with... this beautiful GIFT COFFRET—In it you'll find four of the finest toilet soaps, including the first-class Godrej No. 1 and the new, Big soap—'Vatni'. The gay colouring, and the excellent quality and lingering fragrance of the soaps will accent the sheer joy of giving. (And all this variety and gaiety for just one rupee!) Give this most likable small gift to a friend or relative, or give one to yourself; (also available with the Godrej shaving stick). See it today at your store.



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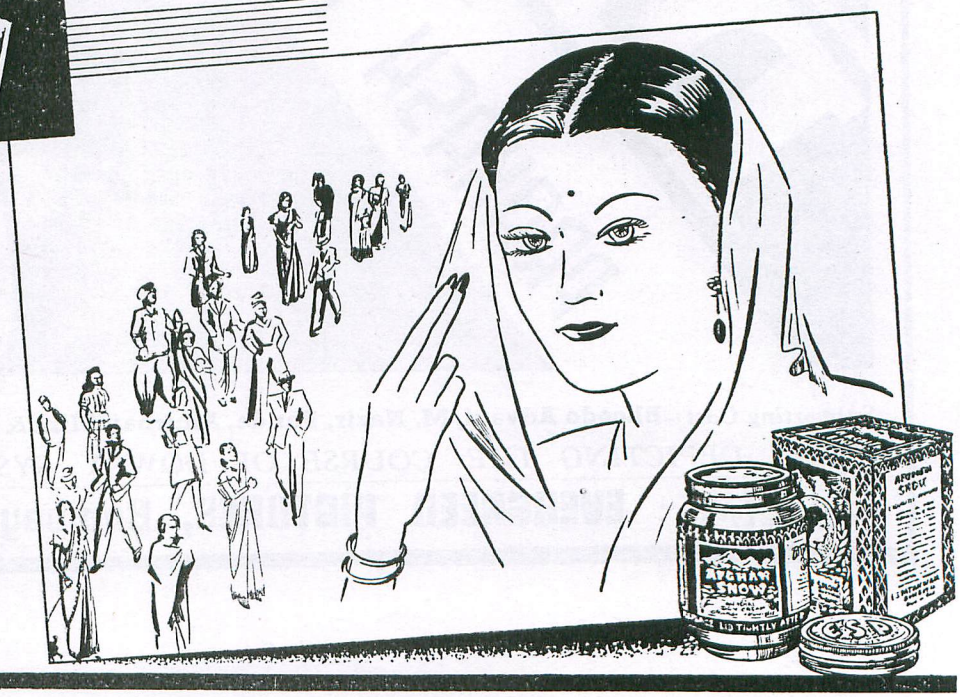

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PREM

DARSHAN

DIRECTED BY
C.M.LUHAR B.Sc.

PRAKASH PICTURE

JYOTI

Supporting Cast :- **Bhoodo Advani, M. Nazir, Pande, Amirbai, Mira & others**

STORY DEPICTING THE COURSE OF DOWRY SYSTEM

Chief Agents : **EVERGREEN PICTURES, Bombay—4**

Story :
M.G. DAVE

Music :
NAUSHAD ALI

OUR REVIEW

"SASURAL" A Down-Town Entertainment

Motilal Scores With Ease

Sardar Chandulal's Gift Horse

One bad effect of the present war is that Sardar Chandulal Shah thinks that people require entertainment to forget their worries. The result of this film magnate's conviction is: "Musafir", "Pardesi" and now "Sasural", all directed by a man Chaturbhuj Doshi, who himself strikes one as a tragic reminder of life's unspoken desires.

For a long way one can agree with Sardar Chandulal's point of view but "Sasural" stretches this good idea pretty too far and once in a while we would like to have a really classic picture from such a leading studio with an intellectual giant like Sardar Chandulal at the head.

"Sasural" is another crazy comedy in the typical Chaturbhuj Doshi pattern. As a picture it is an effort of an intellectual to entertain the masses. For a director the picture takes the shape of a loyal attempt to earn money for his employer.

Both these things the picture does eminently well and it does collect big crowds at the Royal Opera House in Bombay, but people who come to see the picture hail from down town.

NEEDS STERILITY TO UNDERSTAND

This is a story of a marriage tangle in which a step-son, a step-mother, a servant, a couple of girls and a couple of old fathers take their place in creating a row which keeps one roaring with involuntary laughter half the time.

Some of the very things, which intellectuals would like to forget as stupid, become good laughter gags and provide a backbone of entertainment to the picture.

It is all about Vinod a young man being given in marriage to Usha, a young girl. We are told that the girl till the last does not know her would-be-husband by sight and she swallows the pill when a fat well-fed servant impersonates the would-be-one.

At least that is what Gunvantrai Acharya, the author, wants us to believe. We shall certainly do so when we reach a certain stage of mental sterility required for this understanding.

This mix-up of suitors goes on till the last reel, providing several provocations for some hilarious fun which straightway stamps the picture as a successful slapstick with no pretence of any deep thought.

SASURAL

Producers: Ranjit Movietone
Language: Hindusthani
Story: Gunvantrai Acharya
Dialogues: R. S. Rammyae
Songs: D. N. Madhok
Cinematography: G. G. Gogate
Audiography: C. K. Trivedi
Music: Jnan Dutta
Cast: Madhuri, Motilal, Noor Jehan, Kantilal, Iqbal, etc.
Released At: Royal Opera House
Date of Release: 18th Oct. 1941

Director:— CHATURBHUJ DOSHI

Ultimately, after some jungle tracking, it all solves itself with the heroine falling into the arms of the hero and the maid going to the man-servant.

Gunvantrai Acharya did not want the man servant to be left out especially with such a good looking maid about. So he paired them off with the least provocation.

MOTILAL SCORES

Motilal as Vinod is the main item of acting in the whole picture. He takes the entire burden right from the beginning and stalks through the picture all alone without company.

The lucky cow—assuming that she is a cow whom Kanta is holding in "Chandan" an Ashok social picture.

Madhuri, well, let us not say more. She must be there in Ranjit pictures and let us make our peace with the inevitable fact.

Kantilal makes faces but sings well. Noor Jehan gives quite a thrilling bit of work as the maid. The pity is we don't get such lively maids in our homes. By the time they are passed on to us, they are somehow too old.

Well, "Sasural" is an entertainer and a jolly good one at that and you must not look a gift horse in the mouth as the picture comes from Ranjit whose proprietor is now a cotton magnate and no longer a film magnate by his own confession.

If we worry him a lot he will probably turn round and say: "I won't produce any more pictures". And then, we'll miss comedies.

HANSA

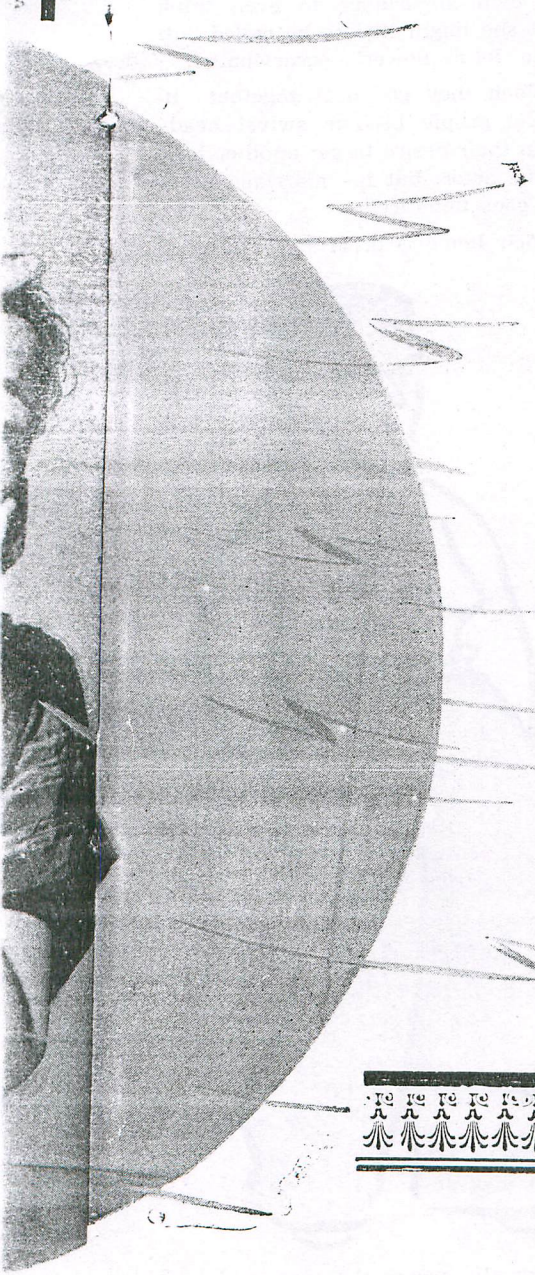
A HITS THE MOODS!

.....GAY AND GOOD, SMILING AND SENSITIVE, DEVOTED AND DEVOTIONAL, OVERWORKED AND OVERWROUGHT.....

.....DEFEATED YET ON THE DEFENSIVE, PAINED BUT ASKING FOR NO PITY, FORGIVING IN INJURY, HUMBLE IN HER HOUR OF VICTORY.....

.....SUCH IS SAKHU WHOM A WONDERING WORLD ACKNOWLEDGES A STAR AMONG SAINTS.....

.....SUCH BECOMES HANSA ON THE SCREEN, AND AN ADMIRING PUBLIC HAILS HER AS THE MOST GENUINE SAINT THAT A STAR HAS BEEN!



.....***A Genuine Saint—***
And A Real Woman!

"SANT SAKHU"

PRABHAT'S MOVING MOTION PICTURE

Directed By:
DAMLE,
FATEHLAL
& RAJA NENE

Starring: **Hansa, Gouri, Kulkarni & Sumitra**

3rd Month at CENTRAL
BOMBAY

and PRABHAT (POONA)

A "Famous Pictures Ltd." *Release*

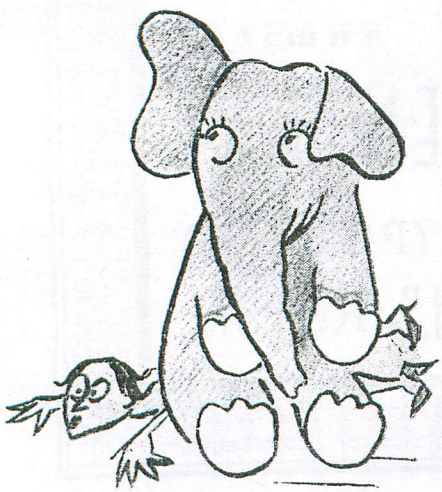
Marry A Film Star And— All That Glitters Is Not—

If you are one of those people who like to bask in reflected glory then marry a star.

Personally, we think that there is no woman so unfortunate as the woman who marries an actor. When a woman who is not in the film business marries a well-known actor it is a great mistake. When a man who is not in the film business marries an actress it is a tragedy.

Unless a girl is absolutely devoid of feelings and has as little personality and intelligence as a mouse she will surely revolt after a few weeks of playing second fiddle to her husband.

If she is a ravishing society beauty she may succeed in attracting a fair amount of attention to herself. But somehow or other the screen's glamour boys seem to take to themselves homely-looking wives and these poor girls are as effectively hidden from the public as though they were being sat upon by an elephant. Don't mistake our meaning. We don't mean that they are hidden from the public eye by jealous husbands. Far from it. What we mean is that their already practically non-existent personalities are totally eclipsed by their husbands' dynamic ones.



"....as though they were being sat upon by an elephant."

"he looks horrible before he shaves in the morning."

NO GLAMOUR AT HOME

There are of course some women who would not mind this as long as they were happy in their home life. But an actor's wife has little hope of happiness. Her husband is away at work for most of the day and often at night. When he comes home he has left his famous "charm" at the studio and he is as cantankerous as a gouty colonel.

In fact he is so tired of being pleasant in front of the cameras, that a reaction sets in and he is as unpleasant as possible at home.

Perhaps you women fans think that any sacrifice is worth while as long as a woman has the pleasure of being married to a glamour boy. But remember. An actor is not a glamour boy to his wife. She knows he gets holes in his socks just like any other man and that he looks horrible before he shaves in the morning and that his screen image is very different to his real one.

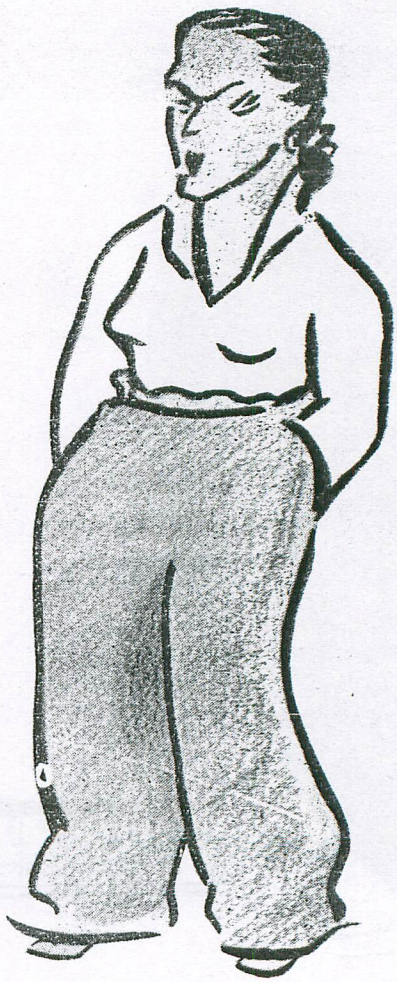
If as we've said she is not pretty then she must continually be tormented by the thought that she has to compete with the seductive beauties her husband acts with. The most indifferent of wives must find it hard to reconcile herself to the fact that her husband spends most of his day acting in tender scenes with ravishing beauties.

Then too, she must know that she is a subject for constant criticism. Such remarks as "I don't know what he sees in her" and "How on earth did she manage to hook him?" are a few of the catty remarks which feminine lips utter with such venom and which she must know are being uttered in connection with her.

Her husband is a public idol and has fans and cronies falling over one another to serve him. He gets so used to this adoration and pampering that he expects the same attentions from his wife. He forgets that like all women his wife would like a little flattering attention too. But no, the big brute is too full of his own importance to even think that she might like to be called "his little lotus flower" occasionally.

When they go out together in public people become swivel headed in their desire to get another look at the actor, but his marriage partner goes unnoticed.

Their home is invariably cluttered



"practically wears the trousers"

up with film folk with whom she has nothing in common but who are of more importance in her husband's life than she is.

Then there are the gossips and film writers who link her husband's name with those of various screen beauties. Very often these rumours are false but just the same, they do not fall sweetly upon her ear.

MR. FILM ACTRESS

We could go on forever naming the trials an actor's wife must contend with but we must pass on to the sorrows of that miserable male creature, the husband of the famous actress. He joins the long ranks of unfortunate men who by marrying fame have come to be known by their wive's maiden names.

All men (misguided creatures) inherit the feeling that men are superior to women and therefore it must irk the most humble of men to know that if he is known to the public at all it is only because he is his wife's husband.

If the husband is wealthy he will at least be able to save his pride to some extent because people will not be able to say he married his wife for her money. If however, the husband is poor or earns less than his wife he should feel very like a worm. His wife who practically wears the trousers can turn on him anytime and say "I'm boss around here. Do as I say or I'll stop your allowance." But poor or rich the husband will have his wife's temperament with which to contend.

All women tend to be dramatic but with an actress who makes her living out of dramatics it becomes a habit and though she may not admit it, she is inclined to dramatize the simplest of situations. Her hard long hours of work make her high-strung and quick tempered and she is not an easy person to live with.

No jealous man should even consider marrying an actress. Her work throws her up against attractive actors all day long and her director and employers know her as well as her husband does.

Then there are the numerous proposals she gets from persistent fans. They probably don't know that she has a husband (poor insignificant creature that he is) but just the same no husband can relish the thought that there are masculine menaces knocking around who would be only too pleased to have him out of the way if they knew he existed.

When they go out together to a theatre he has to sneak in late with his wife and charge out with her again before the lights come on in case she is besieged by her fans. He hates the indignity of stumbling over peoples' feet in the dark theatre but even this is preferable to standing foolishly in the background while his wife signs autographs or talks to her fans.

Her large salary and her popularity make an important actress so independent that both she and the poor man she marries know that she can get on fine without him.

In fact an actress' husband is an unnecessary luxury which she could easily do without.

We hate to make enemies, but our advice to the public is "Don't marry a star unless you've got a doormat complex."

Clerk: "Gosh! How did you manage that?"
The Girl: "The 7th Anzac Regiment."

IT'S ON THE SCREEN
THE STORY of THE
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NATIONAL STUDIOS
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I Stand Disillusioned To-Day

Industry On A Lower Moral Level Now

By KISHORE SAHU

I was an idealist half a decade ago when I first came to Bombay to become a film actor.

I had made up my mind. My forensic dreams, which I had once, were laid at rest; and those of the silver screen came to fill all my heart.

Just after submitting my last B.A. paper I left for Bombay. I could not wait for the result. That seemed sheer waste of time. There was a crowd—of friends and relations—on the platform to give me a send-off. One of my friends laughed, and said: "So you're going to be a *hero* now! Well, best of luck to you". The words went like cold steel through my heart. They were a kindly lot and meant no harm. They honestly believed that I would return disappointed inside of a month after having squandered all that I carried in my pocket.

On reaching Bombay I decided to go round all the studios before I made up my choice. It took me full three days to complete my rounds. And in those three days I saw all that was worth seeing. I did not fail to visit the innumerable cinetones and movietones which were gone into liquidation or were halfway through the process, and with whose effaced and dust-covered signboards the entire Dadar and Parel area was then infested.

HUMAN ELEMENT MISSING

What I saw of the studios repulsed me violently. I was an idealist just out of college with a passionate obsession to purify the atmosphere of the studios. I found the human element mostly missing in the industry. It was too commercial, too cheap and not enough clean. I actually ran away to my hotel and shut myself up. I, who had come all the way to Bombay to join the films (tilting at the mill, it seemed to me) was running away from them—like a coward. I wondered what was wrong—the stifling atmosphere of the studios or my own self? I laugh with myself as I think of it now.

It was just an accident when I met an old friend at the Taj who insisted on my visiting the Bombay Talkies. I never can forget the day on which I travelled to Malad. It still remains a pilgrimage of my career. The story is very briefly told. When I met my master the late Himansu Rai, I instinctively felt that I had found the man whom I sought all along. "I have been waiting for you all these months, my boy" he said as he greeted me most warmly. Here was a film company to my liking. My principles and my ideals found a fitting home here, after all. I joined the House and played opposite that grand little lady of the Indian screen, Devika Rani. It was both a treat and a privilege to play with her. But I was not satisfied with myself. I was not satisfied with the standard of the industry then—nor, honestly, am I now. I wanted to do something genuine, something solid, something—I wanted, in a word to revolutionize the entire industry.

I did not want the 'singing' girls and illiterate boys to be in the line. I thought they hurt the industry. I wanted decent, educated boys and girls to join the films in increasing numbers. I did not want every picture to have in it songs, as a matter of course. I did not want a picture of fourteen reels. In fact, I did not want many things that the distributors and the public clamoured for, and *vice versa*.

And so getting thoroughly disillusioned, I withdrew myself from the industry. My mind knew no rest. I felt the creator's agony in my soul. A propitious star helped me to see the light.

ROME WAS NOT BUILT IN A DAY

Shantaram's "Duniya-na-Mane" was just then released. I saw the picture and it set me thinking once more. Here was a man who had not bowed down to the insensate demands of the market but was out to create the taste which he felt—and rightly—the public ought to seek in all pictures of correct theme and correct presentation. He aspired to be looked upon as a teacher or nothing at all. And his pictures are never without their teaching. And then came that classic picture in "Vidyapati" from the creative hands of Debaki Babu which picture stands in a class by itself for sheer beauty of depiction of the Vaishnava philosophy. These two pictures served as eye-openers to me, and I decided to return to the industry without feeling shy of its black spots. I realised suddenly that Rome was not built in a day. It would call for many sacrifices before the industry was chastened and stabilised.

So I returned to Bombay—this time with a bigger mission. I gathered a goodly band of friends about me and produced "Bahurani" in which I advocated inter-caste marriage, village uplift and literacy. I condemned the modern European fads and upheld the ancient Indian culture. To my happy surprise I found other producers also giving pictures where the entire purpose was not only to entertain but to give the picturegoers some food for

Bombay's prize bachelor-father, Mr. Kishore Sahu plays the lead in "Bachelor Father", a Great Indian picture. Kishore is a perfect cast.

thought and introspection. Ranjit's "Achhut", Mehboob's "Woman" Altekar's "Geeta", Modi's "Sikandar" are conspicuous points in illustration.

I STAND DISILLUSIONED

But the fact remains that even to-day I stand somewhat disillusioned in my ideals. I do not know if it is because I cannot remain twenty-five all the time! Although, therefore, the standard of pictures in this country is fast rising, although a taste for cultural themes is being steadily created in the public, although the educated element is pouring into the studios as artistes and technicians, although the sleeping apartments of the producers are done away with from most of the studio premises, although Baburao Patel and his inimitable "filmindia" are constantly throwing light and exposing the shady spots, I really wonder if the day will ever dawn when we could regard a studio with the same reverence as we regard a temple of god. It is a cruel thing to be born an idealist.

I do sometimes think that the studio atmosphere was natural in the olden days when street girls and boys reigned supreme. At least, in those conditions nothing better was to be expected. But the coming of the cultured and educated people into the films—has it helped much to improve the state of affairs?

Of course, the general standard of art and technique has distinctly risen; but on grounds of morality and decency there has not been much shifting and we continue to stand, more or less, on the same none too high level—or probably lower still. I will explain what I mean. With education and polish has also come the sophistry, the more subtle forms of jealousy amongst artistes and artistes, and producers and producers.

In days gone by they used to get 'drinks' right into the studios. Now they don't get them there; but they know where to get them. The item of bed is cut out from studio requisities, but it is not altogether absent from the industry. Only, it is transferred to a more cosy and fashionable room in some flourishing hotel skirting a sea shore.

THE HEALING TOUCH—NOT THE SURGEON'S KNIFE

It would be unjust on my part to hold the studios up to ridicule. My comrades in the industry may not forgive me for doing so. Nor must I be understood to be at that idle business. I, who have been, by turns, an artist, a producer and a director for a length of time, am now, I believe, in a position to say where exactly in the industry the sore lies. Tagore says in one of his beautiful poems: "he alone has the right to chastise who loves." I love the calling which gives me my daily bread; and if I place my finger at a sore point it is because I love the sufferer and want that wound healed.

When, however, I say that the studios are not enough clean, I only mean that they are as clean as any other place of public resort, where men and women, boys and girls chance to meet—schools, colleges, hospitals, offices and hotels. Our studios are perhaps no more clean but certainly they are not worse. In fact, we can regard none of these places of public resort with the same reverence as we do a temple of god.

Here is a brilliant partner of Brilliant Pictures, Mr. H. R. Kenjale, now a member of the King's Commission training to be a soldier at Mhow—once the President of the Poona Municipality (1934-35) at the tender age of 20.

PHYSICIAN, HEAL THYSELF

So it boils down to this, that, before we can expect our studios to show better morals, there should be a general improvement in the moral tone of the society. When a college professor, a doctor, or an I.C.S. our law-givers, the keepers of public peace and conscience are allowed to visit (and even esteemed for visiting) the C.C.I. and the Taj to drink and dance there unto the small hours of the night, to go to the race course and gamble hysterically to their utter ruination, why should the same society turn up their nose and feel critical over their entertainers following suit and in imitating their brothers in other walks of life?

But I am not here to quarrel or to find fault. I am just retrospecting and trying to tell in my own way what I see around me. We have reason to be glad that the morality of our studios compares very favourably with that obtaining in foreign ones. I no longer sink into a depressing mood when I see a veteran producer carrying his soul in his shoe, or a favourite *hero* drowning himself in a bottle of "Black and White" or a budding star actress mortgaging her principles—her cherished possession—just to be able to come up and retain herself in the field a little longer.

I see all this and laugh. I have learnt to laugh. The laughter is really the most delicious when one laughs at oneself and makes the world laugh with one. This is why I am now appearing in the Great India Pictures' hilarious comedy entitled "Kunwara Baap" (Bachelor Father) as the most ridiculous and absurd of heroes. My endeavours will be to reflect the shortcomings of the society in the character I am playing and to make people swallow with a smile (the correct way of making them swallow) all that is said in the picture.

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Has Shantaram Blundered?

What Price F.A.B. Job?

By: M.A. HAMID

Mr. Mirza Hamid is a journalist of Rangoon, who is now in Bombay.

"Filmindia" is an old crusader and a very successful one too. Till recently it launched a vigorous agitation against the appointment of Mr. Alexander Shaw as the Producer for the Film Advisory Board. The subsequent events proved the sanity of this crusade against the white-skinned standard bearers and even the Government of India who previously kept on dodging the issue of an Indian's appointment by telling a daring lie that "There are no Indian experts in this particular branch of film production" found it necessary to submit to the pressure of persistent agitation.

"FILMINDIA" SCORES

To-day Mr. Alexander Shaw is no more in the Film Advisory Board. The Government of India have now filled up the post with an Indian and that Indian is no other than Mr. V. Shantaram—India's greatest director.

'Filmindia' has every reason to feel proud of its achievement and every right-thinking Indian shares this pride as a matter of national honour. But while "Filmindia" can be jubilant over its triumph and the Government of India can rightly boast of making the best possible choice, one doubts the decision of Mr. Shantaram in accepting the post. Indeed, the question that at present agitates the minds of thousands of Shantaram fans is: Has Shantaram blundered?

SACRIFICE OR SOMETHING ELSE?

We are solemnly told—and our authority is no less a person than "JUDAS"—that it is a big sacrifice on the part of Prabhat to spare its ace director Mr. Shantaram for other work in these days of severe competition. Sacrifice! A very big sacrifice!! But is it so?

If we take stock of the last few months' events in Prabhat, we smell a dead rat in the whole affair. And "JUDAS" himself lets the cat out of bag. He virtually explodes this myth of sacrifice by saying: "For a year now we have been hearing rumours and reports of quarrels between the different partners of Prabhat and we are told that some of the partners do not even speak to one another and one does not even see the others. The fact that Shantaram has been inactive for nearly a year after completing "Padosi" lends belief to these reports."

This statement is self-explanatory. Its authenticity can hardly be doubted for it is from the pen of a person who is in the know of things and who in his own words has been a member of the Prabhat family for years. However, JUDAS' threat "For the present I am just touching this subject to show the partners how I feel about the whole affair. But one day I may dynamite the dam of silence." throws further light on the subject and makes us suspect the altruistic motives that prompted Prabhat to spare (?) their best man.

BETWEEN THE HORNS OF A DILEMMA

As a Calcutta Weekly puts it: "It seems that the partnership knot of Prabhat cannot sustain a pull from Cupid. Years back, Mr. K. Dhaiber made an exit from the fold of Prabhat under similar circumstances. His marriage with an artiste of Prabhat was considered a sufficient reason for expulsion. History repeats itself. To-day Mr. Shantaram marries a Prabhat artiste and he virtually leaves Prabhat. Is it a mere coincidence?"

We can fairly accurately draw a picture in our own minds as to what may have happened behind the four walls of Prabhat. After the trouble brewed up and it took serious dimensions, Mr. Shantaram found himself facing two alternatives, *i.e.*, either to remain inactive as a passive partner or to step out and carry on work of film-production independently.

The first alternative would have meant a death blow to the activities of one of the most creative directors of the Indian screen. It would have tantamounted to sapping the life of a man who is not only full of life himself but also possesses the art of injecting life into the teeming millions of India by giving his pictures a human touch and life-spark. The second alternative was nothing short of undoing the achievement of his life-time. Could Mr. Shantaram imagine for a moment causing the same edifice crumble to pieces which he took years to build up and whose every brick bears his stamp?

Thus, for a number of months Mr. Shantaram found himself between the horns of a dilemma till an offer came from the Government of India which he accepted almost without any hesitation finding it an excellent via media to avoid both the undesirable extremes.

NATION versus GOVERNMENT

But while Mr. Shantaram escaped the horns of a dilemma by grabbing the timely opportunity and perhaps smoothened the admonitions of his inner voice by the suasions of his intellect, I for one doubt if by his latest move he put the nation or the Indian Film Industry under any obligation. On the other hand, he forsook both of them in their hour of dire need and preferred to produce pictures for the Film Advisory Board.

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Hilarious Romantic Comedy!

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Directed by A.R.KARDAR

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SHOBHNA ☆ MAZHAR ☆ JAIRAJ

WASTI_JIVAN_AZURIE_HARI

VISHNUPANT PAGNIS ★ DURGABAI KHOTE IN **MAHATMA VIDUR** [HINDI_MARATHI]

Directed by ALTEKAR & BABURAO PAINTER

Of course, there are countries in the world where interests of a nation identify with those of a Government but where an alien power rules a country, this not only rarely happens but their interests are often found widely divergent. India certainly presents such a picture where one's gain is often another's loss and vice versa. Mr. Shantaram's absorption, therefore in the Film Advisory Board is a definite loss to the Indian Nation and the Indian Film Industry—a loss which Mr. Shantaram alone can repair!

SURE LOSS....SUPPOSED GAINS!

No wonder, then, that Mr. Shantaram's exit from Prabhat and his subsequent joining the Film Advisory Board are causing more bewilderment in the public mind than any jubilation over it. For the time being, India's greatest director is lost to the film industry of India. Though it is said that he will be allowed to attend to the Prabhat Studio work, he will be able to do practically nothing. This is a sure loss to the nation and the industry which is deprived of his pictures that were to come.

What a poor consolation to those of his thousands of admirers who expected better and bigger screen hits of social and national value from the maker of "ADMI" and "PADOSI" to know that henceforward Mr. Shantaram will be producing short war-propaganda films whose gains are confined to the world of supposition.

JUST IMAGINE!

Imagine for a moment that if only two pictures, "ADMI" and "PADOSI", would not have been produced, what a vacuum they would have left in the Film Industry of India. In "PADOSI", Mr. Shantaram touched the core of the Hindu-Muslim problem amidst emotional outbursts and cravings of the human heart: his choice of Muslim Mazhar Khan as the Hindu neighbour and Hindu Jagirdar as the Muslim neighbour gave that sure psychological touch which will go a long way to sow the seed of understanding and tolerance.

As for "ADMI", Mr. Shantaram himself says:—"I remembered to have been told by somebody that my film "Life's For Living" actually saved the life of a certain young man who was about to end his frustrated life by suicide.....What are after all a few coins in comparison to a human life." I wonder what Mr. Shantaram would say when his war propaganda films succeed in sending scores of young Indians to the war front as a mere cannon-fodder and that too against the expressed wishes of the entire nationalist India!

AN AWFUL BLUNDER?

I do not for a moment suggest that the Nazi menace is imaginary. It is real and every day it seems to be drawing nearer and nearer. Personally, I stand for unstinted co-operation between the Indian Nation and the Indian Government in this hour of grave emergency. I also believe that the Film Industry can best serve the interests of war-propaganda and there is no dearth of capable men.

Who can deny that Naseem's beauty and grace, Mazhar Khan's characterisation, Chandra Mohan's diction and Khurshid's nightingale voice—all these under the magic touch of Mr. Shantaram—can turn the Indian masses war-crazy? But the question arises: What is India going to get in return for this effort and sacrifice?

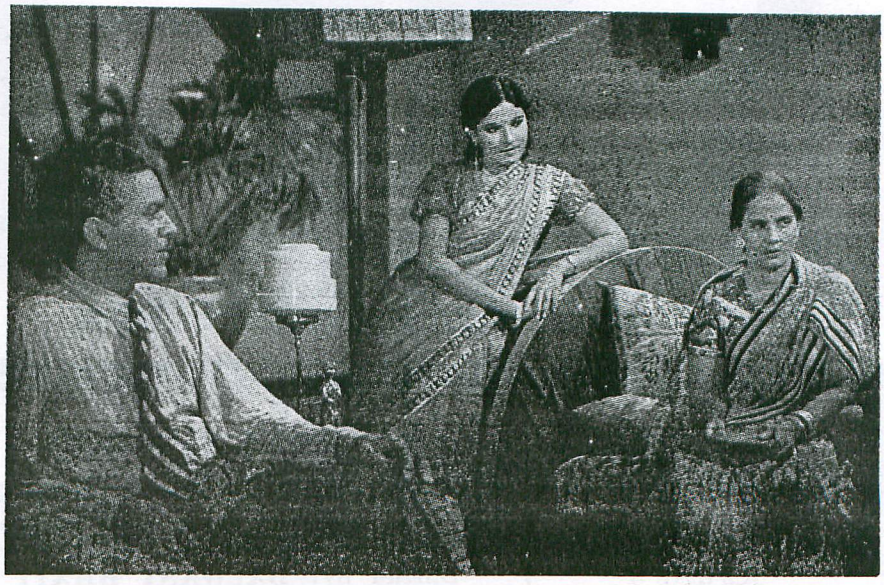
This timely and immensely important question has been ignored evaded, dodged, cajoled and evewooed but never answered in the right spirit. This apathy explains why, at this critical juncture, India cuts a sorry figure of a house divided whose members instead of devising ways and means to combat an impending danger, seem to be further losing confidence in one another.

The Indian National Congress is openly non-cooperating with the Government. The Muslim League is bitter against it. Only a few men here and there are seriously co-operating with the Government and they claim a longer chain of titles after their names rather than their actual following in the country.

Under the circumstances, one may ask Mr. Shantaram: What price F.A.B. Job?

And thousands of his admirers like myself may be perturbed by another question: Has Shantaram blundered?

For India never needed him so badly as at present, when she is socially and politically in a state of muddle, her social institutions in a state of flux and her people heading towards disaster as a result of a wrong outlook overwhelmed with the evil passions of hatred, strife cruelty and domination.



Rather an interesting situation from "Pyas" a Murli picture directed by Mr. Ram Daryani.

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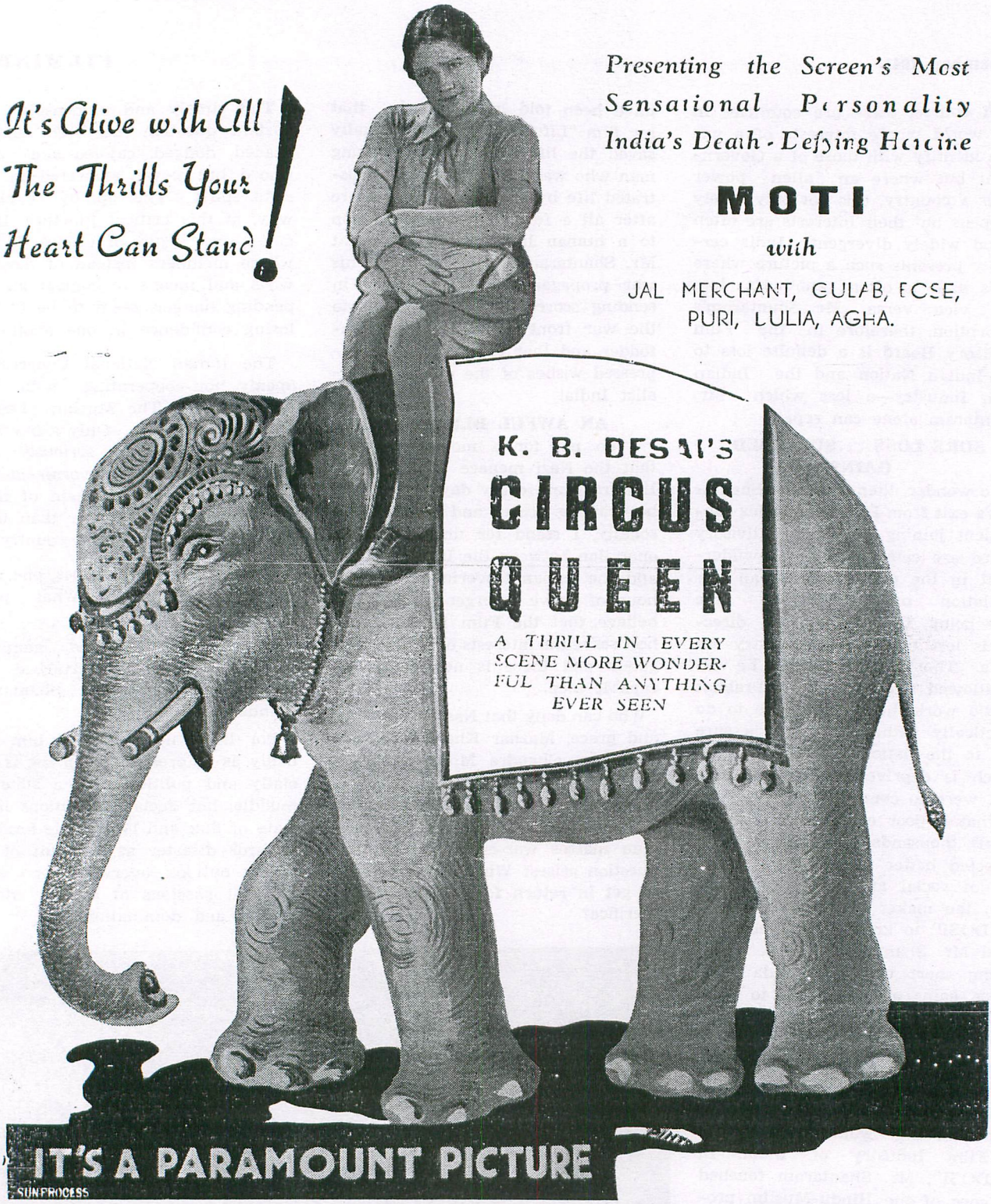

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SHAIKH-CHILLI

WITH A STAR-CAST

Producer Vyas Refuses To Be Beaten!

Sink Or Sail But Persevere

Defies Failure And Bad Times

Before Vishnu Kumar Vyas came to Bombay some years back, he was an obscure struggling photographer of Ahmedabad. He hardly knew any one except a couple of partners of Messrs. J. K. Pathak & Co. machinery dealers of Ahmedabad, who had an office in Bombay, overlooking the Majestic Cinema.

Friends of old still remember the cranky, dreamy-eyed youthful Vyas longingly looking at the crowds that used to visit the Majestic Cinema every week-end.

One wonders whether he had a vision then that one day his own pictures would draw larger crowds to the cinemas of the city. Even then, all friends of Vishnu Kumar Vyas would be unanimous in agreeing that Vyas was either half-crank or quarter crank, but crank alright.

And now, friends who otherwise disagree, agree on this point readily.

A FULL-FLEDGED FILM MAN

It was perhaps this very cranky nature of Vyas which has made him to-day a successful producer.

The days of dreaming on the balcony overlooking the Majestic Cinema were soon over as the slogging, never-to-be-refused Vyas managed to get a billet as an assistant director under Mr. Bhogilal Dave, "Boss" of the Sharda Film Co.

He soon started moving suspiciously round his first love, the camera, till he soon moved out of the Sharda Film Co., to become a film cameraman in the Kohinoor Film Company.

From now on Vishnu Kumar Vyas became a full-fledged film man. When his old friends from other fields of life met him, didn't Vishnu Kumar talk? He did and nineteen to their dozen.

Gradually, he talked himself into production, till his restless spirit founded for him his first production company, the Kumar Movietone.

"KUMAR" BECOMES "PRINCE"

Talkies after talkies now came out of Kumar Movietone and people always wondered: "Where was this guy Vyas getting money from." Several pictures of Vyas proved big box-office hits, several failed even to pay back their cost of raw films.

But very soon Vyas was out of Kumar Movietone. He had quarrelled himself out from his financiers and thrown himself into a period of financial worries and physical breakdown.

With his devilish energy he made another abortive attempt at production and in place of the Kumar Movietone which he had lost; he gave birth to a Prince Movietone.

His Prince Movietone produced a few pictures but one day, the Prince himself was found missing. Once again Vishnu Kumar Vyas was on the rocks.

Beaten but not defeated V. M. Vyas was induced to take up some directorial assignments for Tarun Pictures.

GIVES MISLEADING HOPES

The restless spirit of Vyas which neither gave a quarter to himself nor to his financiers and which always robbed the sleep of both the parties somehow stooped to the compromise of merely directing some pictures for some one else. It was a period of transition for Vyas and he looked quite philosophic about it all. People even said: "Vyas has cooled off and settled down now."

As a director he rolled out "Kanya Dan", "Nirali Duniya" and "Prabhat" and the last picture turned out to be a thundering success.

With the success of "Prabhat" returned the devil of Vyas's spirit and once again the "cooled off and settled down" Vyas struck out on his own into production under the name of "Sunrise Pictures."

The maiden picture of Sunrise was "Ghar-Ki-Laj" which is now drawing such large crowds at the Imperial Cinema, Bombay.

He refuses to be beaten—this young man Vishnu Kumar Vyas.

HARD TASK MASTER

Back again in his previous element Vyas has unleashed his devilish energy which keeps him at the Jyoti Studios from seven in the morning to ten in the night.

No one really knows when he eats and what he eats, but everyone knows that he is now producing "Malan", a story written by M. G. Dave featuring Shanta Hublikar and Jagdish.

There is not the least doubt that Vishnu Kumar Vyas is a hard-working technician and perhaps the fastest man in the movies, because he produced the full length 14,000-feet talkie "Ghar-ki-Laj" in six weeks.

But there are times, when the dynamic, versatile Vyas is not an easy person to get along with. His own tireless energy he expects in his artistes and colleagues and he fails to understand why all human beings are not as passionately inspired as himself.

Had not Vishnu Kumar Vyas been in the film production line, people would have called Vyas, a mad guy. But in our film industry, with such a fanciful assortment of people, every one looks just natural.

(Contributed)

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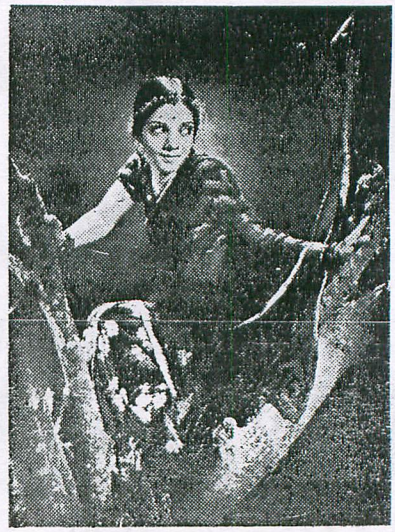

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Silver Screen To Replace Black Board?

The Value Of Educational Film In The Class Room

By K. Ahmad Abbas

It is a small mud hut, indistinguishable from the other mud huts in the village, except for the weather-beaten, yellow-lettered sign board hanging precariously from a single nail in the door-post. The sign board reads: "PRIMARY SCHOOL."

Inside, there are two rooms and children squat on dirty strips of matting spread on the mud-floor. There are four classes, two in each room, so that while the fourth class is learning geography by reciting aloud the chief minerals of India, the third class is busy learning multiplication tables, and the sounds of "Sixteen Sixteen, Two Hundred Fifty Six" mingle with "Iron, Gold, Mica, Manganese."

There are two teachers: one is a failed matriculate and the other has studied upto the middle standard. One gets 20 rupees a month, the other gets only 15.

The entire equipment of the school consists of a black-board that is no longer even black, two maps printed in 1913 (the world map shows Russia as the Czarist empire and in the one of India, Sind is included in the Bombay Presidency), a shabby old register and a time-piece limping along without a minute hand.

The school I mention is in Punjab. But you can see it everywhere, in Bengal or Bombay, Sind or Bihar. It is the typical Indian village school.

And now that I sit down to write this concluding article in this series, on the value of the Educational Film in the class-room, my mind conjures up the vision of that dilapidated village primary school and I ask myself: In a poor country like ours where we have not got even decent maps and black-boards in every school, is it not a waste of time to advocate the introduction of costly luxuries like cinema projectors?

Mr. Abbas, journalist and photoplaywright.

YES! IT IS WORTH IT!

I have thought and thought over this question. I have hesitated to begin this article. I almost abandoned the idea of writing it. But, on full consideration, I do believe that it is not only worth while but important that we should study the possibilities of using the film, as a subsidiary medium of instruction in our schools.

I know that for many, many years it will not be possible to supply a projector to every school in India. But, then, such innovations have always to begin on a limited scale. The first railway line in India was only a strip of 80 miles, for many decades there were only two or three Universities in the whole of the country, and surely the Government did not wait for every home to be fitted with a radio-set before starting broadcasting!

Let us then make a beginning with the educational films in at least the thousand or so schools in big cities that can certainly afford to buy projectors and hire films and, using the experience in these schools as a basis, extend the use of this medium to other institutions that may acquire the means of affording it.

Nor is the prospect of schools in at least the big villages possessing cinema projectors a very distant dream. During the regime of the Congress ministry in the United Provinces, nearly a hundred villages were provided with community radio-sets. In some other provinces, too, such schemes have been launched. Next time the popular ministries return to office, they can (if they sufficiently realize its importance) introduce the cinema projector as a part of the equipment in village schools—at least, to begin with, in *some* village schools!

The important thing is for the educationists, national leaders and social workers in our country to study the practical utility of the film as an educational medium instead of adopting a defeatist attitude and refusing to make a beginning because *all* the schools cannot afford to have the projectors.

THE USES OF SUCH FILMS

Let us, then, briefly consider the use to which selected educational films can be put by intelligent teachers in a school. And, as adult illiteracy is such a vital problem in this country, let us also consider how far the educational film can be used for the instruction of the whole community.

Now all the advanced educationists are agreed that a film, used as a medium of education, is for children as well as adults, a means to the following ends:

1. Getting facts, or a direct source of information. (e.g. A film about the North Pole, about improved agricultural methods or about the mosquito as the cause of malaria).

2. Promoting thought and provoking interest in particular problems (e.g. A film about the evils of

untouchability or the disadvantages of early marriage).

3. Developing attitudes. (e.g. A film exposing the evils of the Nazi system of dictatorship contrasted with the advantages of democracy).

Now, in the countries of Europe and America where adult education is not such an acute problem as it is with us, the strictly educational film is concerned only with imparting such information as directly supplements a school lesson in a particular subject—geography, history, natural science or hygiene.

According to an American educationist, "To be educative in the sense that it teaches a specific thing as does the text-book, the motion picture must be used in a class unit, in a particular subject it is taught and at the time it is taught", further observing that, "Films in geography, history, nature study, or science must be used as an adjunct to class-room teaching. When shown immediately after the study, the facts will be clinched by the visual image."

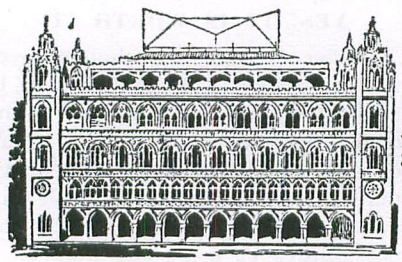
We know that in England and America a large number of such films have been made and in many of the advanced schools in those countries, they are a definite part of the curriculum. I have seen some of them and their value as adjuncts to text-book study, particularly in geography and natural science, is unquestioned. To pick a few titles at random from a list of British school films lying before me, there are films about "River Amazon", "Conquest of the Forest," "Refrigeration," "The Frog", "The Earthworm," "How Plants Feed", "Blood", etc. Films like these can be used to enliven many a classroom lesson and I am sure they greatly help the pupils to get a good grasp of the subject.

But for us, in India, films of such restricted and specialized interest will remain a rather costly luxury. To supplement each lesson with a film would require almost a hundred different films every year and apart from the fact that not even the best school in India can afford them, we cannot get them even if they could. For, after all, the production of educational films yet has hardly begun in India and as for those made in foreign countries, very few of them are applicable to Indian conditions and suited to the curriculum requirements of our schools.

So, what we need are the broadly educational films that will supplement teaching in schools in a general way and at the same time be useful for broadening the mental horizon of adult audiences.

BASIC EDUCATION

Recently, under the aegis of Mahatma Gandhi and the Congress, a scheme of Basic Education has been put into effect on a nation-wide scale. The principle of this new system of education is to teach everything to the pupils through active participation in a craft—spinning and weaving or agriculture or carpentary!—so that education is



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Director.

correlated to the daily economic life of the village community of the pupils.

It is an admirable idea and I believe that the film can be used to derive the maximum advantage out of it. A dozen short films—e.g. about the story of cotton and its different uses, about irrigation, about the textile industry, about Mahatma Gandhi, etc.,—can create tremendous interest among the pupils who are being taught through active participation in the work of spinning and weaving, and enlarge their knowledge of the subject. At the same time such films will also be of interest and advantage to the whole population in the village and thus serve the purpose of adult education. It should be remembered, of course, that the film is not a *substitute* for, but a useful *adjunct* to, oral instruction. Both in school-rooms and adult audiences it is necessary for an intelligent teacher to supplement the film with a talk or lecture and, to judge the reactions, as questions.

THE FOURTH "R"

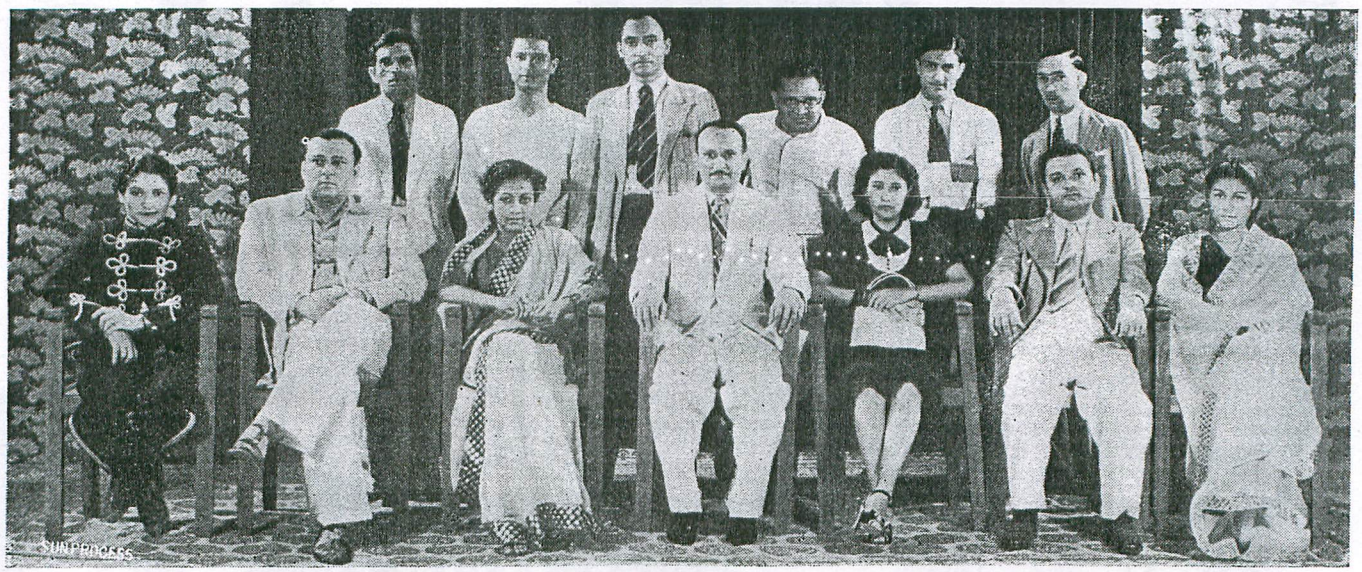
What is needed are not many films but films intelligently made to suit the needs and interests of our population. Particularly needed are films that would impress upon the cultivators and their children the advantages of using improved methods of agriculture, that would teach them simple facts about hygiene and child welfare and that would remove popular superstitions that are such a drag upon the mental and physical health of our nation.

I must make it clear here that throughout this article I am talking of films produced in the substandard 16 m/m size which can be run on cheap projectors and with the help of batteries, in villages where no electric current is available. Only such projectors can conceivably be supplied to a sufficient number of schools and village communities, and naturally they cannot show the films produced in the regular 35 m/m size.

But this is no longer a bar to letting the children and adults see some of the really instructional films that have been produced for popular theatre exhibition. By a new mechanical process, it is possible to reduce the standard sized film to the sub-standard 16 m/m size. So, why not make some of the feature films like "Tukaram", "Woman", "Pukar", "Achhut Kanya", "Padosi", "Achhut", "Savkari Pash" and even foreign productions like "Good Earth", "Life of Louis Pasteur" and "The Birth of A Baby", and some of the issues of the "March of Time" (with commentaries in Hindustani) available in the substandard size and show them in the villages?

At the same time I see no reason why the Film Advisory Board should not produce really worth while educational films instead of costly futilities it has been turning out so far. The Education, Health and Industries departments of the Government of India and of the provincial governments should come forward to subsidize and encourage production of educational films—in both the standard and sub-standard sizes—with the cooperation of the Film Advisory Board or, if necessary, even independently in collaboration with a decent and progressive studio. As I have already hinted in an earlier article, such films are not at all expensive to produce and, indeed, constitute the cheapest and most effective means of 'mass education'—in the true sense of that term.

Education is no longer restricted to the three R's—Reading, 'Riting and 'Rithmetic. It must include a fourth 'R', too—Renaissance! Renaissance of art and thought and culture, Regeneration of our people!



They do it in a grand wedding style at the Paramount Studios when some one visits them. Producer Kikubhai directs stars, brutes and guests and all are brought before the camera. Sitting (left to right): Moti, Baburao Patel, Protima Das Gupta Kikubhai Desai, Rita Carlyle, Kikubhai Desai Jnr., and Miss Huq. Standing (left to right): R. R. Patel, Pal, Kishore Sahu, Director Advani, Mr. Huq and Mr. Zabak.

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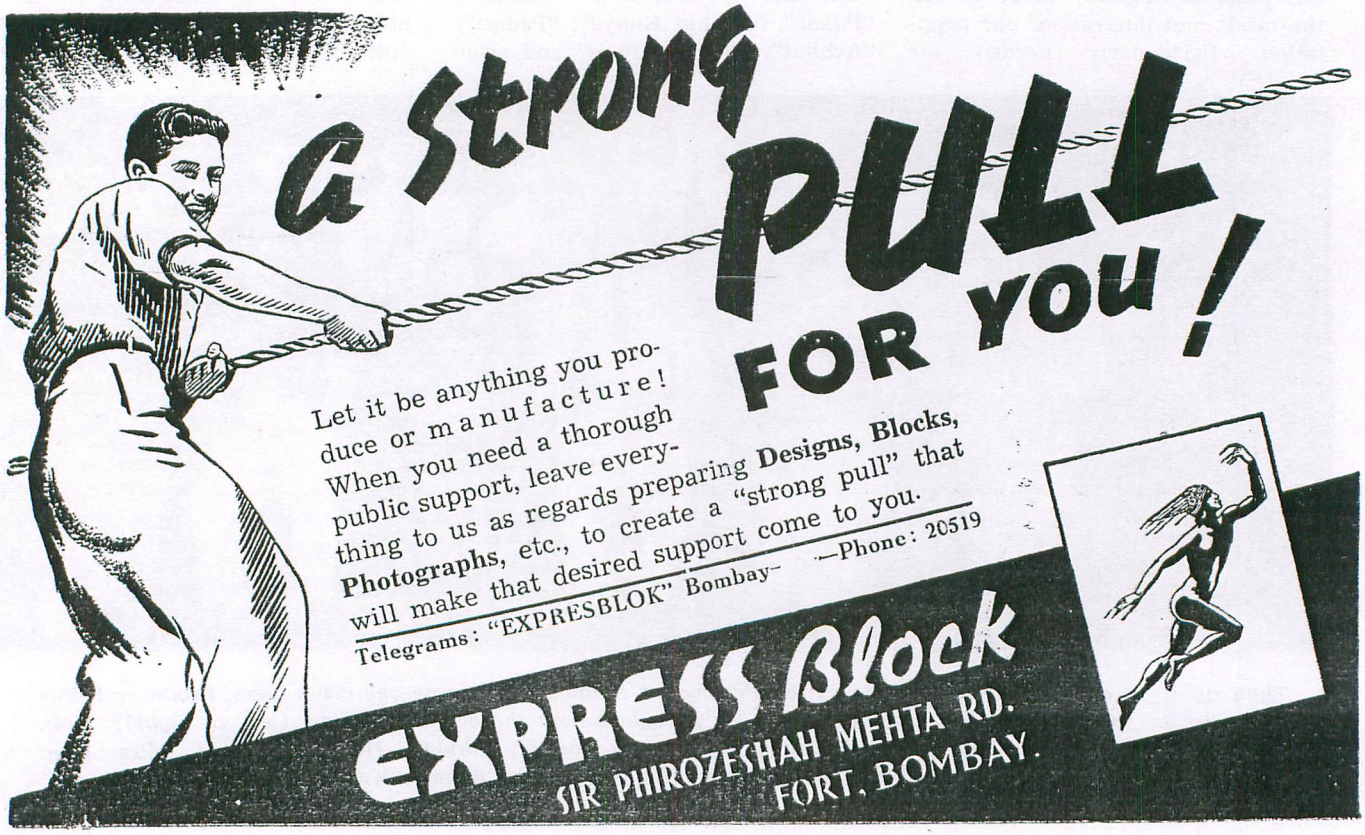
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OUR REVIEW

"Ghar-Ki-Laj" Proves Popular

Jagdish Gives A Superb Performance

Shanta Hublikar Shines

Story writer Mohanlal Dave has been writing stories since school boys started spelling the word "cinema". Umpteen stories of Dave have come to the screen and several have become very successful. Dave is an old fashioned writer who puts his pen to the paper in defence of some orthodox virtue or modern outrage of it and naturally therefore he appeals more to our old-fashioned women than to our theoretically vigorous and progressive youth.

"Ghar-ki-Laj" is a story of that type. It portrays the spiritual role a good house wife plays in the Indian family life. Dave doesn't believe in half-measures. Whenever he does a thing he does it thoroughly and "Ghar-ki-Laj" is therefore thoroughly packed with orthodox, time-worn situations which have individually and collectively appeared at some time or other in a hundred pictures on the Indian screen.

As long as India will have old women, we must also tolerate story writers like Dave.

AN OLD-FASHIONED STORY

In this story of Dave, we are introduced to a rich, hard-working father who has an England educated young son. The young son, by a happy accident, is married to an ideal house-wife who puts family tradition before everything else.

Dave's hero, Surendra, takes to gambling, drinking and womanising as Dave probably imagines every son of a good father does.

A villain is introduced in an old sex-obsessed man from Ahmedabad. It seems that mill-owners and stock brokers in Ahmedabad are inordinately fond of women—particularly young girls. Dave, of course, knows better.

The villain bears a grudge against the hero because the young man had married the girl which was chosen for the old one.

A feud starts between the two till the hero is ruined in gambling and his family loses all the money. Poverty soon takes its toll in death and we see the sister of the hero dead and the blind father taking the dead body for burning.

Dave cannot be beaten, so he introduces another woman in the show—a modern fashionable woman true to the rainbow hues of modern life. This girl brings a little intrigue and interest into the story and is used by the author as an excuse to work the ruin of the hero.

GHAR - KI - LAJ

Producers:	*Sunrise Pictures*
Language:	*Hindusthani*
Story:	*M. G. Dave*
Photography:	*Vasant Jagtap*
Audiography:	*Ramakant Pusalkar*
Music:	*A. Mainkar*
Songs & Dialogues:	*Ahsan Razvi*
Cast:	*Shanta Hublikar, Jagdish Sethi, Nazir, Kaushalya, Mirza Musharaff, Kalyani etc.*
Released At:	*Imperial Cinema*
Date of Release:	*18th Oct. 1941*
Released Thru':	*Select Serial Supply*

Director:—

V. M. VYAS

After the ruin is completed all too suddenly, the hero realizes his mistake and, to oblige Dave, becomes a good boy—so good that he even tries to help his long suffering wife to cook.

The story principally underlines the sacrifice and suffering of a good wife. In the intensity of her suffering we are asked to trace the vicious villainy of her husband.

JAGDISH'S CLASSIC ACTING

Well, it is an old fashioned story and to do it full old-fashioned justice, V. M. Vyas has produced it also in an old-fashioned way.

Sound and photography are perfectly old-fashioned—as at places the sound is not at all heard and often it is either a screech or a whisper while the photography cuts out the head of a dancer—unimportant, seeing that Dave's head is used throughout.

Jagdish, as Seth Maneklal, the hero's good natured dutiful father, gives a classic performance and in doing so proves that he hardly needs any direction. Incidentally he seems to be the only person who understands real acting, as the rest seem to be directed continuously.

Shanta Hublikar has performed pretty well but her music falls a victim to bad recording. A singing artiste like her who relies on good recording for her future should insist on good recording if she is to work in the industry for some years at least. It is very unfair to a singing artiste that her main talent should be thus choked by careless technical work. Inspite of all this Shanta's performance is very well received by the audience and she gets full sympathy and support from everyone.

Nazir, as "Surendra", the hero, overacts all the time and is unnecessarily melodramatic. Half the time the man looks unnatural and affected. Nazir who was once supposed to be a good and sincere artiste seems to have paled off considerably. It is a real pity.

Well, after all done and said, the picture has a strange old-fashioned appeal for old-fashioned people and the way crowds come "Ghar-ki-Laj" is at least a confirmed box-office success and Dave can now dole out a couple of more stories to some old-fashioned producers.

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OUR REVIEW

"SWAMI" A Scintillating Social Romance

Kardar's Superb Technical Artistry

Jairaj's Pleasant Portrayal

Abdul Rashid Kardar is perhaps the best propagandist Hindu culture, Hindu customs and Hindu religious susceptibilities can ever find. In picture after picture Kardar has broadcast the underlying spiritual message of a hundred Hindu customs and so cleverly glorified Hindu married life that it has almost become a national pattern for the whole country. In all these pictures, Kardar has shown such an intimate knowledge of Hindu mythology and customs that the realistic glimpses of Hindu home life given by him from time to time, often quoting scriptural references, have very often provided a source of information not only to the non-Hindu world but even to several good Hindus.

Jairaj gives a sparkling performance in "Swami" and in doing so lends unique dignity to the picture.

"Swami", his latest social picture, is produced after this fashion to praise the virtues of a Hindu married life and in doing so Kardar has quoted mythological romances of Ramchandra and Seeta, of Satyawan and Savitri and of Nala and Damyanti and while quoting these he has purposefully pointed out the glorious aspects of these divine love tales to provide guidance for present day life.

A TRANSPARENT PLOT

As a screen story, "Swami", has very little dramatic value. The usual theme of sex-and-suspense romance

SWAMI

Producers: Circo Productions
Language: Hindusthani
Story: Imtiaz Ali Taj
Screen Play: A. R. Kardar
Photography: Jatin Dass
Recording: Arora
Cast: Sitara, Jairaj, Yakub, Radha Rani, Rajkumari etc.
Released Through: Royal Film Circuit
Released At: Majestic Cinema
Date of Release: 18th Oct. 1941

Director:—
A. R. KARDAR

is straightaway sabotaged in the beginning by the hero and the heroine being found already married. With this, rather a poor start for a screen story, the director makes an attempt to build a screen story, which at best remain sufficiently thin and transparent throughout for the audience to realize the end.

When Binod and Indira, the hero and the heroine, begin a story already married to each other, it is but patent that whatever differences may crop up, they are bound to be reconciled at the end.

Director A. R. Kardar

Chasing out suspense in this way, the story opens with Binod studying at a College as an adopted child of Seth Moolchand who has no child of his own. At the college another very interesting type of student is introduced in Shamlal, a gay vagabond, who thinks lightly of studies and seriously of pleasures. This character role is superbly played by Yakub, the professional villain of our industry.

The other family of Sir Shanti Sagar consists of himself and his wilful, spoilt daughter Indira, excitingly played by Sitara. That she is the only child of a big man is beautifully brought home by the director by letting her laze in her bed till about mid-day to the attendance of a quarter-dozen half-nervous maids and a teacher waiting hours in the drawing room to give her scriptural teachings.

RATHER INCONGRUOUS

Indira and Binod are married in childhood—so says the picture—though one wonders how two educated families could consider a child marriage, when both the families are shown as living in the latest style.

Sir Shanti Sagar who has allowed a child marriage of his daughter, thereby showing his orthodoxy of ideas, is seen later on as excessively

indulgent in allowing his daughter to enjoy soul-corroding physical comforts and even permitting her the luxury of giving tougue to her own father. Rather incongruous—the whole affair.

In the house of Seth Moolchand a new child is born thereby giving birth to a plot in the story. With the birth of this child, Binod, the ideal hero, is given to understand by the mother of the child that his presence is superficial in the house. Binod takes himself away to earn his own livelihood and arrives at his wife's home to take stock of things. There he is soon disillusioned by the utterly rich and spoilt notions of his wife and he repairs to a village to earn a livelihood as a man of all jobs under a local wealthy man.

RATHER A FANCY PLAN

Indira, Sir Shanti Sagar's daughter, soon realizes her mistake in sending away her husband and under the urgings of her teacher and her father, decides on a fancy plan to woo him back.

So she becomes a fashionable beggar to sing in the streets and beg. She arrives with her servant, both in the guise of beggars, at Binod's place and with the help of a charitable instinct both are installed in Binod's household.

Questions which I would like Kardar to answer are:

(1) Why Indira who is shown as a fashion plate of society, probably known to every one in the city, was not recognised by her own husband? Was she never photographed?

(2) Why an educated collegian like Binod made no attempt to see what his wife looked like even once in so many years of married life? He should have at least had a photograph of her.

(3) How two leading families joined by wedlock could have kept their only children away and out of sight of each other for years? And in modern times?

However, we are asked to stretch our imagination here and trust Kardar blindly whether he does a thing intelligently or stupidly. With Kardar, it is art that counts and not reality.

HOME AGAIN

Trusting Kardar, we proceed further to find Indira, now known as Shanta, winning Binod's love day by day, till both fall in love with each other desperately.

In Seth Moolchand's house, the new born child is soon dead having served his purpose of creating a plot for the story. Once again Seth Moolchand and his wife are anxious to find Binod, their once adopted son.

With the help of the vagabond Shamlal, Binod is found and taken back home. A little before this Indira also returns home with her father with the alms of Binod's love in her beggar's bowl.

Now all meet in the bed chamber of Binod. In a cleverly directed scene, Binod and Indira are reconciled. And the story ends.

GOOD PERFORMANCES

For the first time, I have liked Jairaj. His performance is dignified and correct and he looks smart and polished. As Binod, he makes an ideal college boy and delivers the goods with sincerity and understanding.

Sitara, as Indira plus Shanti, is all that is desired. However, the most popular performance is given by Yakub, as the wayward Shamlal, who constantly sponges on his shrewd old father. Yakub takes the applause constantly and delights every one in an otherwise routine story.

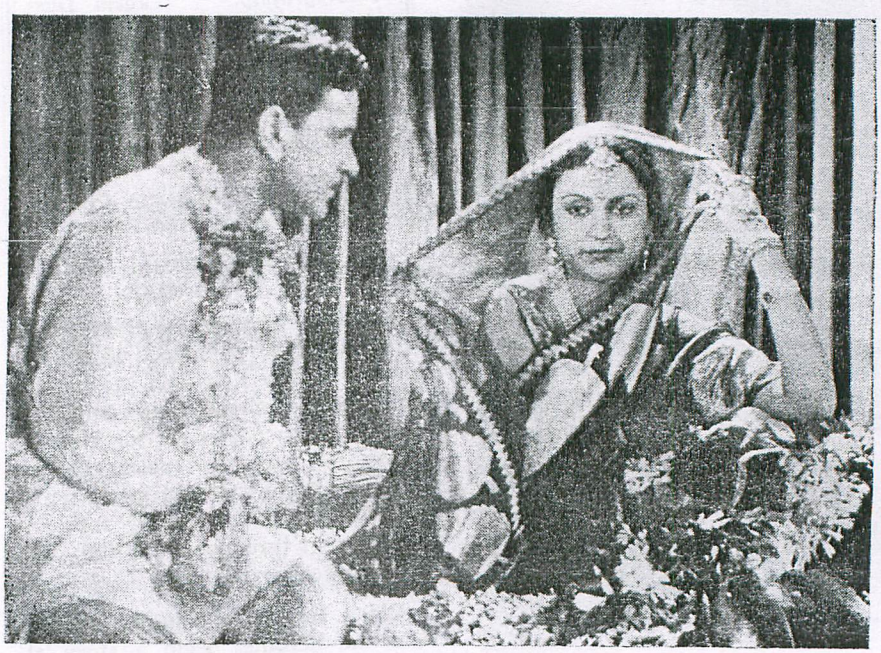
CLEVER DIRECTION OTHERWISE!

The dialogues of the picture are purposeful and pointed and the writer has done a good job of them. The songs are suitable though one looked forward to a couple of snappy tunes.

Forgetting the logical shortcomings in the treatment of the story, the material in hand is cleverly used by the director, giving the picture a superb polish and a smooth flow of motion. Kardar's technical direction is an art in itself.

Well, "Swami" is certainly a very good entertainer and the huge crowds at the Majestic give evidence of the fact.

One would, however, expect Kardar to show a little more reverence for a film story in future.



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